

AN ILLUSTRATED RECORD
OF THE
RETROSPECTIVE EXHIBITION
HELD AT
SOUTH KENSINGTON, 1896

COMPILED AND EDITED

BY

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KENSINGTON SCHOOL OF
SCIENCE & ART, BERKELEY
SQUARE, BRISTOL ~ ~

CONTAINING TWO HUNDRED AND FIFTY-SIX
ILLUSTRATIONS OF DESIGNS, MODELS, PAINT-
INGS, DRAWINGS FROM LIFE, ETC., FOR WHICH
GOLD AND SILVER MEDALS HAVE BEEN AWARDED
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AN ILLUSTRATED RECORD OF THE RETROSPECTIVE EXHIBITION HELD AT SOUTH KENSINGTON, 1896.



N venturing to place before the public this illustrated record of the Retrospective Exhibition of 1896, we are actuated by the following objects :—

1. To preserve in permanent form, for the immediate use of art masters, teachers, students, designers, modellers, draughtsmen, and art workmen generally, the principal examples which compose this instructive and interesting exhibition, all of which have within the past eleven years been awarded Gold and Silver Medals by the Department of Science and Art.
2. To effect a direct connection between the art student and the manufacturer, by providing the latter with a handy means of reference, and be to them an indication of the best exponents of the particular kind of art work they demand.
3. To visibly demonstrate and record the growth and progress of our art schools and English practical art in general.

The progress of practical art, particularly at the present time, offers one of the most interesting studies of the day. On all sides we hear discussed the merits and demerits of technical education, how and in what way it is to affect our workmen, our manufacturers, our art schools: even our daily comforts are to be influenced! And as the art school has been, and is, the vitalising stimulus to the technical education movement of to-day, it is opportune that the Retrospective Exhibition at South Kensington which

was organised

was organized by the Department of Science and Art, and opened in July 1896, should, by a work of this nature, be commemorated as of the greatest interest, usefulness, and necessity.

The great interest taken by Her Majesty the Queen, and the late Prince Consort, in the development of Art in this country, renders the publication of this work in the sixtieth year of her reign, and following upon an international commemoration of the longest reign of any English sovereign, one of peculiar significance and interest, and offers another tribute to Her Majesty's wisdom when, in November 1852, in a speech at the opening of Parliament, she stated that "The advancement of the fine arts and of practical science will be readily recognised by you as worthy "the attention of a great and enlightened nation. I have directed that "a comprehensive scheme shall be laid before you, having in view the "promotion of these objects, towards which I invite your aid and "co-operation." The policy thus indicated took form in the creation of the Department of Science and Art in the following year.

A brief retrospect of the origin of our art schools and classes will probably be of interest, and by its introduction in these notes the growth and progress will be better understood.

In the year 1835, in response to a motion proposed in the House of Commons by Mr. William Ewart, M.P. for Liverpool, a select committee was appointed, and in 1836, on the reappointment of the committee, the establishment of schools of design was recommended.

As a result of this recommendation, the Treasury voted £1500 for the establishment of a normal school of design, which was opened in Somerset House on the 1st of June, 1837.

In 1841 the Government decided to assist in the formation and maintenance of schools of design in the manufacturing centres, and voted an annual grant for this purpose.

In 1851-52 there were seventeen branch schools, and in the latter year the Managing Council was abolished, and in its place was created a Department of Practical Art, which, on the addition of a science division a year later, changed its title to that of the Department of Science and Art.

Constitutional changes continued to be made, the principal one being the amalgamation of the Education and Science and Art Departments in 1856. Previous to this change the Department of Science and Art was under the direction of the Board of Trade. On the amalgamation of the two establishments, they were placed under the Lord President of the Council, a Vice-President, and a Committee of the Council on Education.

In 1857 the Department took up its abode at South Kensington, having removed from Marlborough House, where, on leaving Somerset House in 1852, it had been located. At the time of its removal to South Kensington there were 12,509 students receiving instruction in local schools of Art, and 396 at the National Art Training School, whereas only 6,997 students attended the schools of design previous to the establishment of the Department. The official report shows that in 1895 there were 136,768 receiving instruction in our art schools and classes.

In arranging the Retrospective Exhibition, the Department at once hit upon the best method of showing the value of its organisation and work, and to disprove that oft-repeated fallacy—the supremacy in Art of our Continental neighbours. Work for work, and school for school, it will be difficult indeed to verify the statements which we hear so easily and airily made about the quality of the practical art work of our country as compared with that of France and Germany.

In this publication, as in the Exhibition itself, the value and progress of the art teaching in our schools of art is shown in actuality; devoid of all embellishments, each work is exhibited on its merits.

The effect on the student of the perpetuation of the Exhibition will be most valuable, and for years to come, consciously or otherwise, its influence will assert itself.

On the art master and teacher the suggestive usefulness will be apparent in our national competitions. Birth will be given to new and enlarged ideas, a better understanding with the work done and the work to do, an enlightenment as to the strength and weakness of their individual positions, and an encouraging stimulus in that the labour they are called upon to undertake is surely and rapidly building for this country a national art, which by its purity and simplicity will in years to come demonstrate the supremacy of English practical art.

To the manufacturer, it will be difficult to overestimate the value of this collection of art work. In other exhibitions good and bad are so intermingled that debased examples unfortunately leave an impression which almost, if not entirely, obliterates the simpler æsthetic qualities, which are alone the properties of pure art.

To the designer, on whom the manufacturer has to depend for his original ideas, the influence must be far-reaching and acceptable, and should tend, as it were, to weld together the artist and the manufacturer into one enlightened person, working and striving for the advancement of the beautiful and the practical.

It is, however, in the interest of the students that this lasting memorial of the Retrospective Exhibition has been undertaken. They are, or soon will be, the art workmen on whom so much will depend. If English Art is to be universally acknowledged as a fact, if supremacy is to be obtained and retained, it is the art student, by his thorough knowledge, his enthusiasm, and his desire for the best, and nothing but the best, that will accomplish it.

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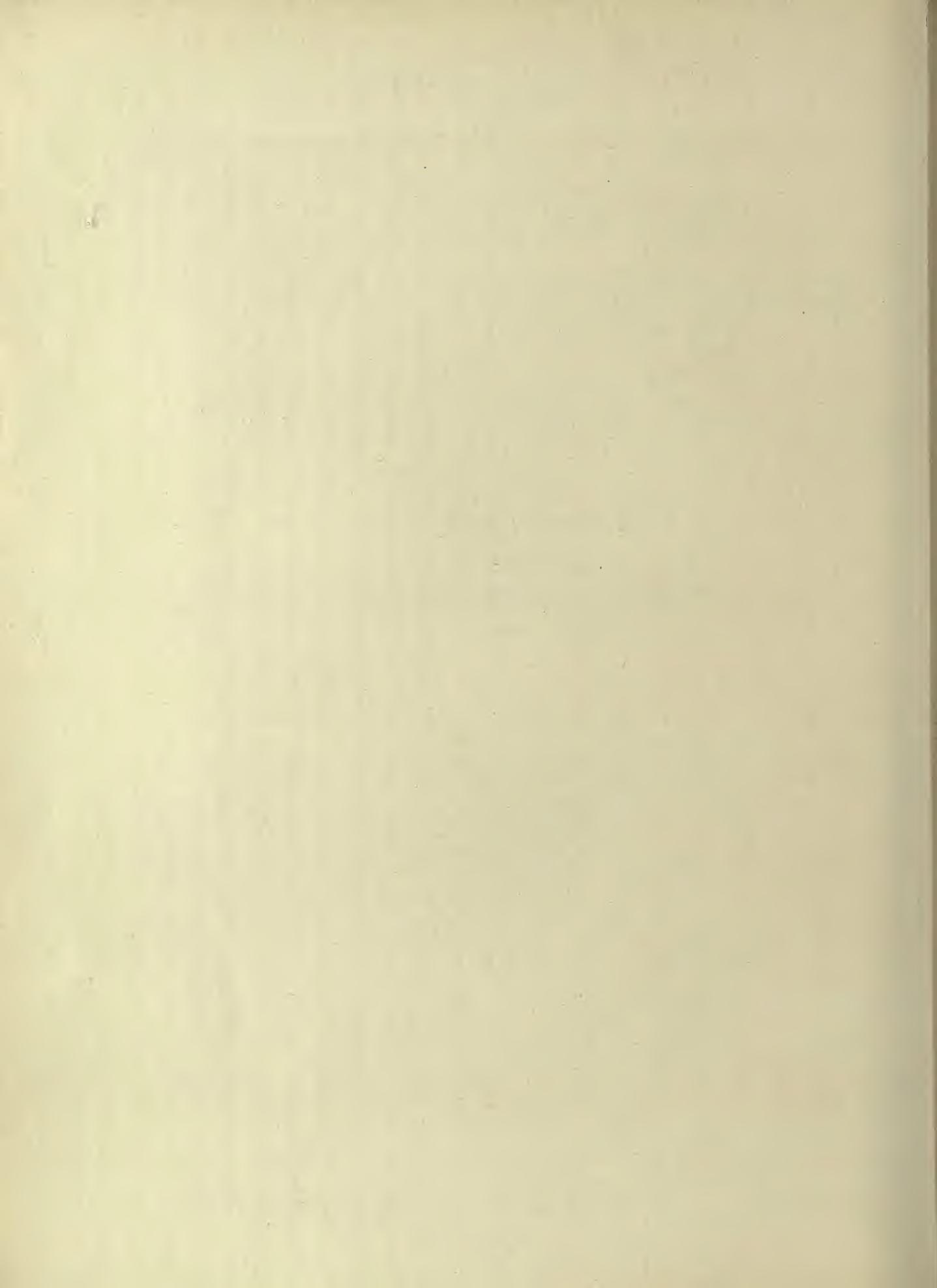
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STEELEY, F.	.	S. M. 1891	Birmingham	.	<i>Design for a Jewel Casket</i>	.	86	
STEEN, ANNIE	.	S. M. 1891	Birmingham	.	<i>Design for Lace</i>	.	18	
STRANG, MAGGIE	.	G. M. 1889	Glasgow	.	<i>Wall-paper</i>	.	56	
SUDDARDS, F.	.	S. M. 1889	S. Kensington	.	<i>Portrait in Oil</i>	.	87	
SWAN, F. A. E.	.	S. M. 1891	Manchester	.	<i>Studies of Drapery</i>	.	121	
THORNHILL, CAROLINE	.	S. M. 1894	Blackheath	.	<i>Wall-papers</i>	.	60	
TRATMAN, TRACY	.	S. M. 1885	S. Kensington	.	<i>Studies of Pottery Border</i>	.	89	
TWISS, J. M.	.	S. M. 1896	S. Kensington	.	<i>Ornament in Monochrome</i>	.	90	
TWISS, J. M.	.	S. M.	S. Kensington	.	<i>Designs based on a Daisy</i>	.	133	
TWISS, J. M.	.	S. M. 1895	S. Kensington	.	<i>Model of Relief from Life</i>	.	134	
URWIN, W. C.	.	G. M. 1892	S. Kensington	.	<i>Model from Life, in Relief</i>	.	154	
VINALL, J. W. T.	.	S. M. 1894	S. Kensington	.	<i>Studies of Fish, etc.</i>	.	93	
WALKER, A.	.	S. M. 1895	Glasgow	.	<i>Window Design</i>	.	74	
WALKER, A.	.	S. M. 1895	Glasgow	.	<i>Window Design</i>	.	75	
WALKER, A.	.	S. M. 1895	Glasgow	.	<i>Window Design</i>	.	76	
WALKER, A.	.	G. M. 1890	Glasgow	.	<i>Carpet Design</i>	.	46	
WALKER, A.	.	G. M. 1890	Glasgow	.	<i>Carpet Designs</i>	.	42	
WALKER, A.	.	G. M. 1890	Glasgow	.	<i>Carpet Designs (set)</i>	.	43	
WATSON, A.	.	G. M. 1894	Birmingham	.	<i>Model from Life</i>	.	131	
WHEATLEY, O.	.	S. M. 1893	Birmingham	.	<i>Designs for Medals</i>	.	155	
WHITESIDE, ROSA C.	.	S. M. 1891	Bloomsbury	.	<i>Study in Water Colours</i>	.	89	
WILLIS, S. A.	.	S. M. 1894	Plymouth	.	<i>Wall Tiles, Modelled</i>	.	136	
WILLOUGHBY, E.	.	G. M. 1895	Plymouth	.	<i>Modelled Wall Decorations</i>	.	142	
WINSER, M.	.	S. M. 1893	Dover	.	<i>Design for Lace (set)</i>	.	10	
WINSER, M.	.	S. M. 1894	Dover	.	<i>Design for Lace</i>	.	9	
WINSER, M.	.	S. M. 1894	Dover	.	<i>Design for Lace</i>	.	14	
WINSER, M.	.	S. M. 1893	Dover	.	<i>Design for Lace (set)</i>	.	18	
WOOD, MILLY	.	S. M.	Leeds	.	<i>Study of Drapery in Chalk</i>	.	123	

DESIGNS FOR
LACE.

PLATES I TO 22.

F - 156





SILVER MEDAL,
1880.

Design for Lace Curtain.

W. H. PEGG,
NOTTINGHAM.





SILVER MEDAL,
1898.

CLARA BLANCHE DAVIS,
BIRMINGHAM.



SILVER MEDAL,
1892.

Designs for Lace Fans.

SELINA K. NORTH,
BRADFORD.





Design for Lace Handkerchief.



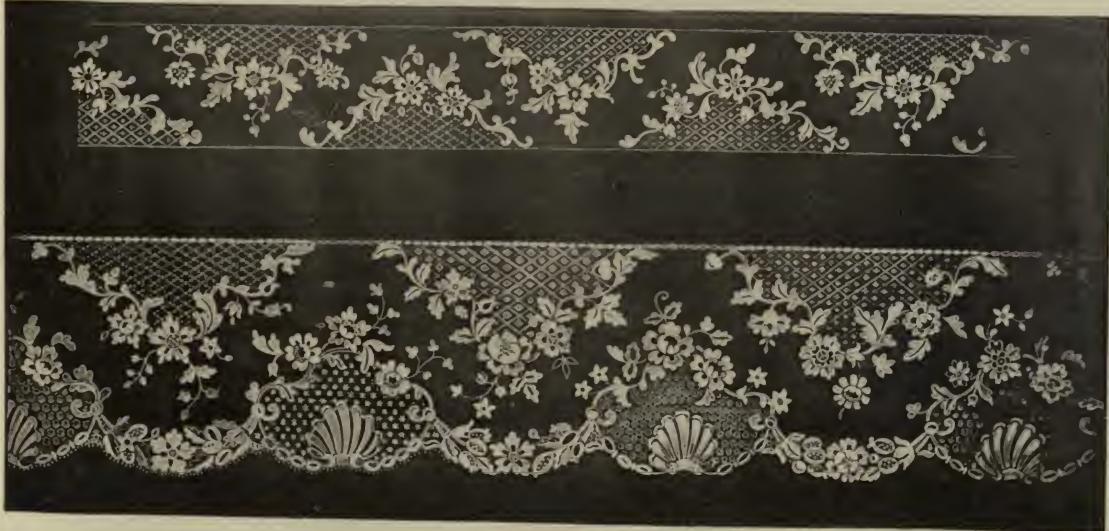
Design for Lace.

EMILY ANDERSON,
CORK.





Needlepoint Lace Handkerchief.



SILVER MEDAL,
1880.

Adapted for Carrickmacross Applique.

EMILY ANDERSON,
CORK.



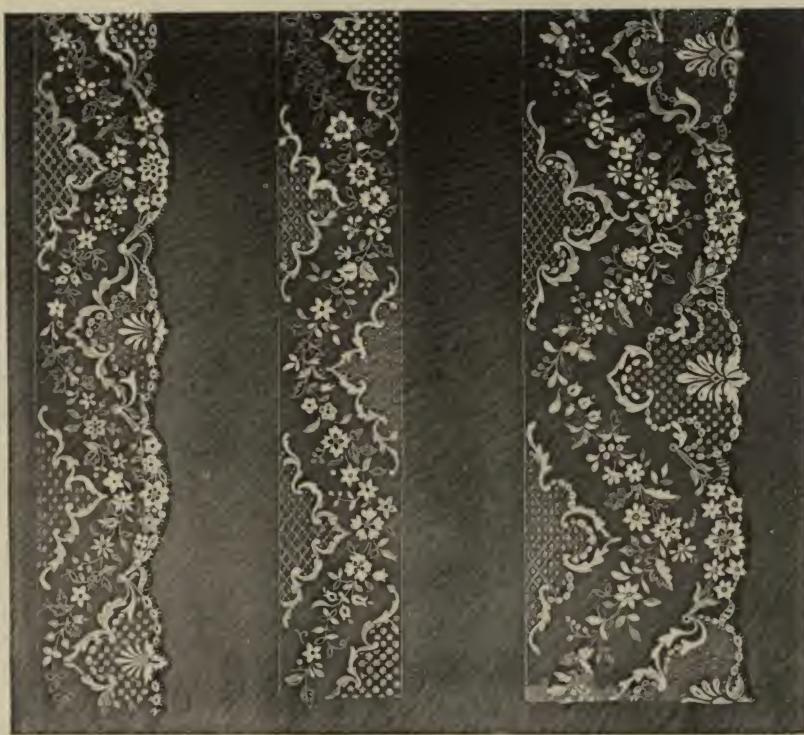


SILVER MEDAL.

Design for Curtain. Cut Linen and Embroidery.

ALICE JACOB,
DUBLIN

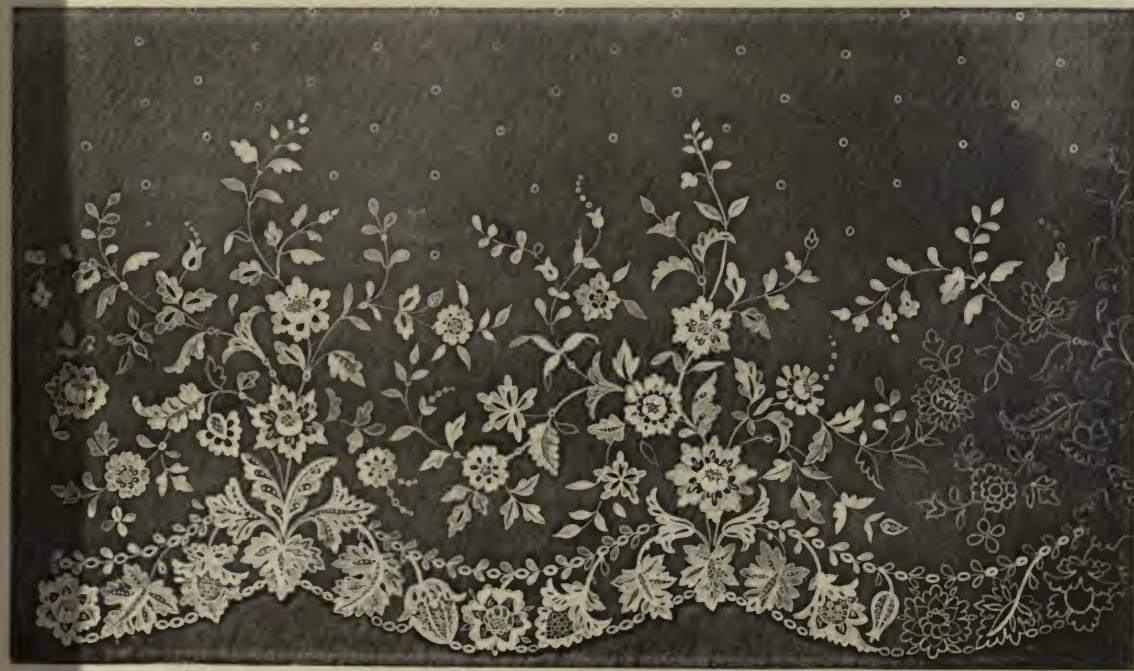




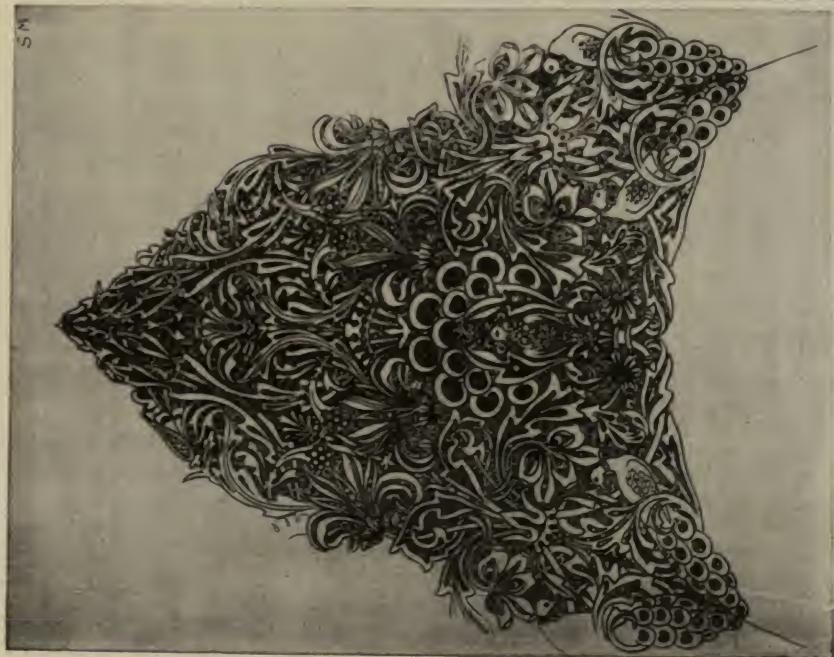
SILVER MEDAL,
1889.
Design for Floounce, Applique Work. — EMILY ANDERSON,
CORK.

SILVER MEDAL,
1889.
Borders for Limerick Lace. — EMILY ANDERSON,
CORK.

EMILY ANDERSON,
CORK.

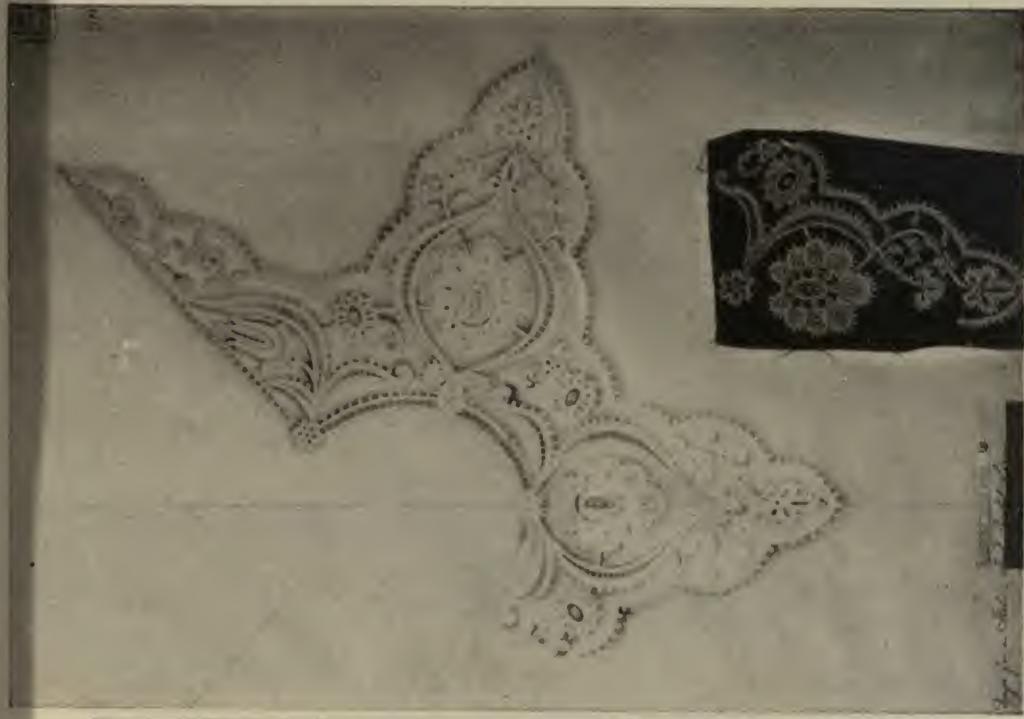






MARGARET WINSOR,
Dover.
Design for Lace.

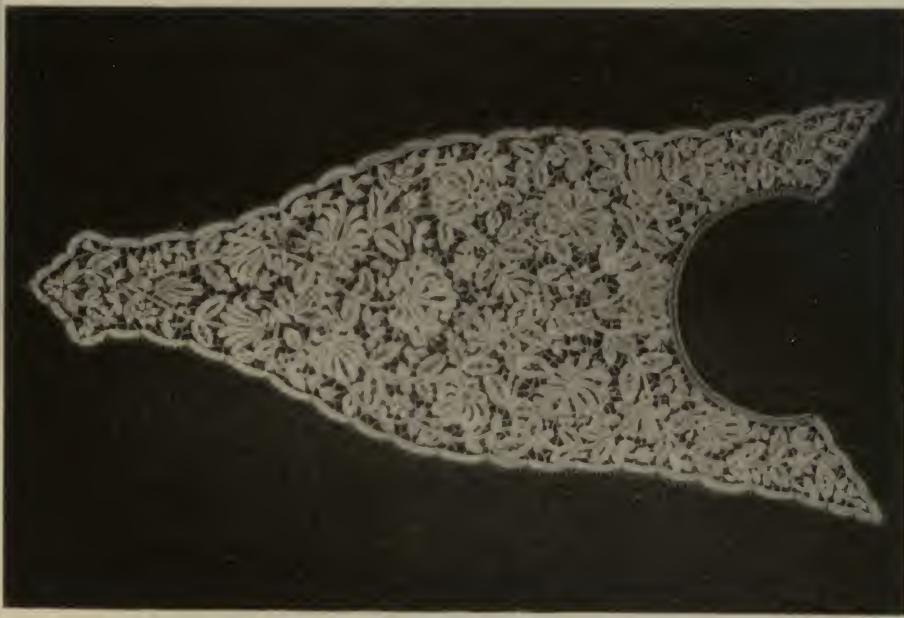
SILVER MEDAL,
1894.



LIZZIE PENNY,
Cork.
Design for a Fichu in Crochet Lace.

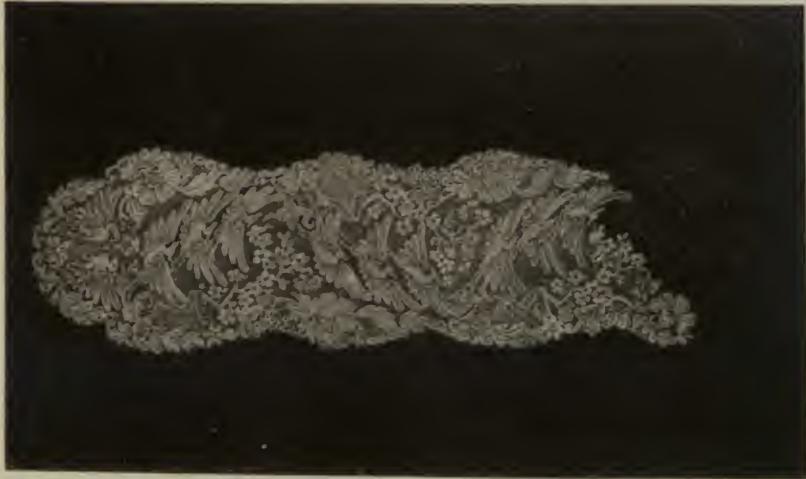
SILVER MEDAL,
1895.





MARGARET WINSEY,
DOVER.

Designs for Lace.



SILVER MEDAL,
1893.





Design for Flounce.



SILVER MEDAL,
1884.

Design for Handkerchief.

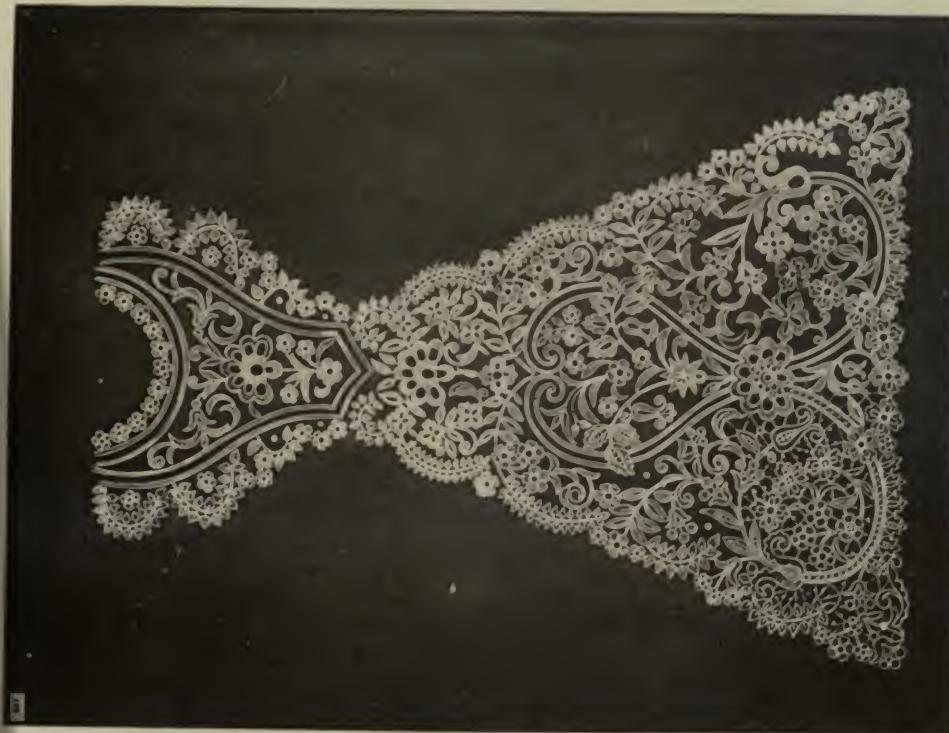
Alice Baily,
Dublin.





Mrs. T. H. EDGAR, NEWCASTLE,
n.e. CAROLINA, BRADSTON, CORKE.

Design for a Handkerchief in Tambour Lace



SILVER MEDAL,
1887.

Design for Child's Dress in Carrickmacross Guipure





Design for Panel for Lady's Dress.



SILVER MEDAL,
1887.

Design for a Flounce.

MRS. T. H. EDGAR, NEWRY,
née CAROLINE C. BEATSON, CORK.





Design for Parasol Cover.



SILVER MEDAL,
1894.

Design for Lace Fan.

MARGARET WINSER,
DOVER.

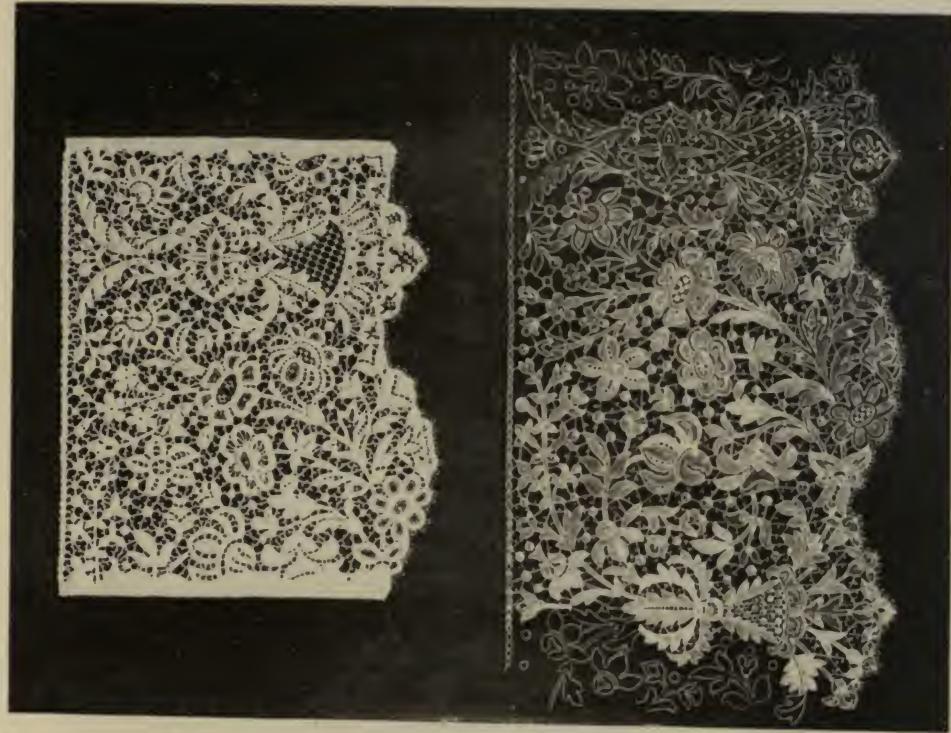


SILVER MEDAL,
1805.

Designs for Flounces in Carrickmacross Guipure.

Alice Jacob,
DUBLIN.

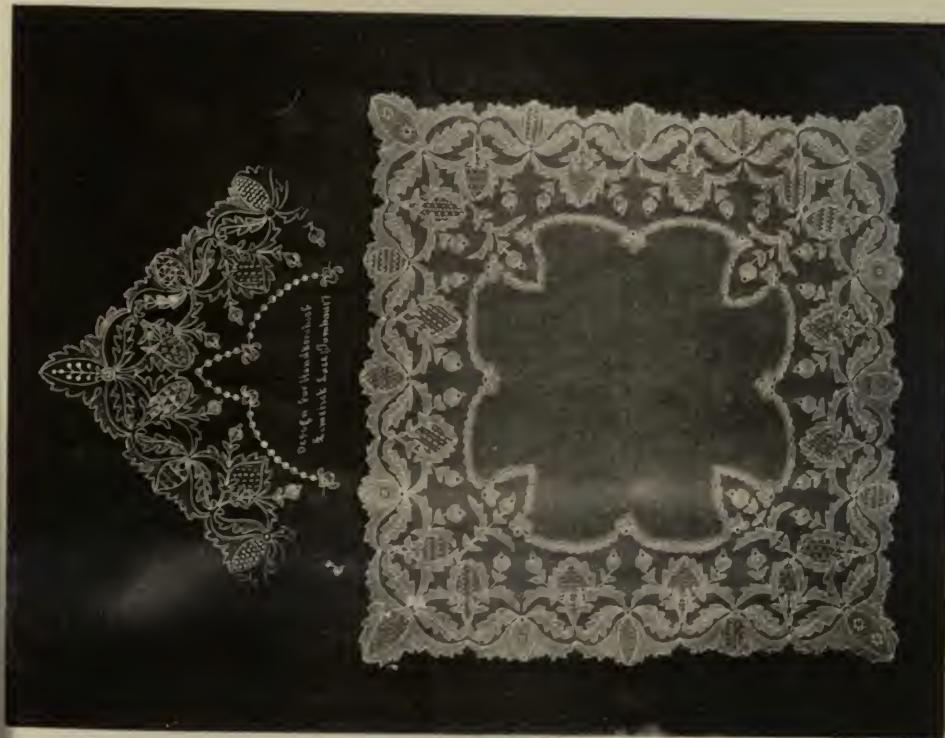


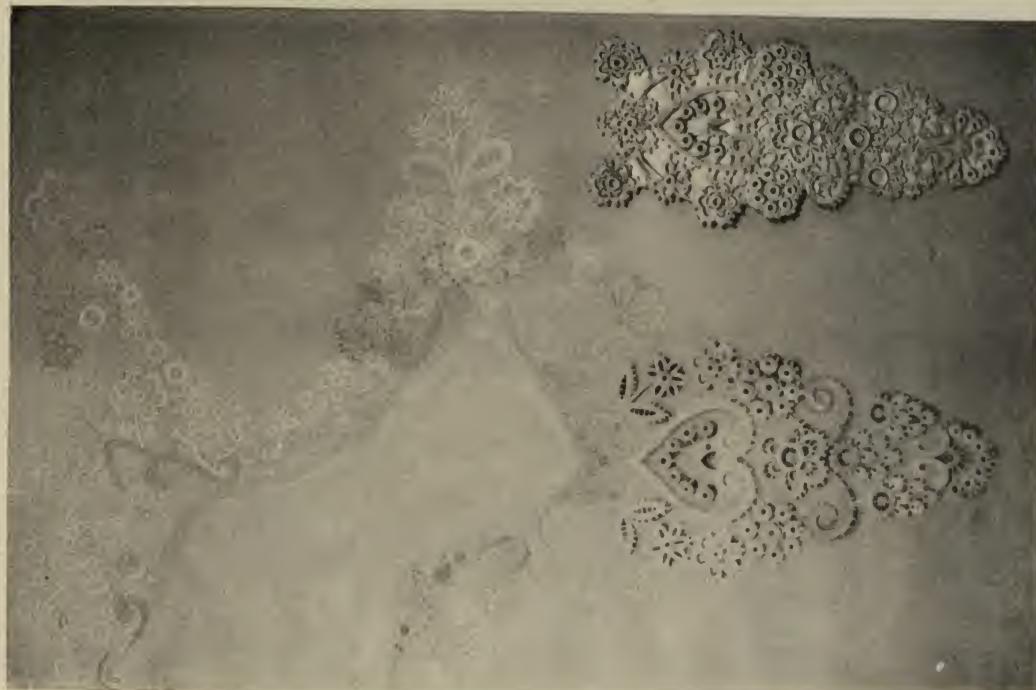


Design for Lace in Carrickmacross Style.

Design for a Limerick Lace (Tambour) Handkerchief.

SILVER MEDAL,
1868.





SILVER MEDAL,
1895.

Design for Fichu in Crochet Lace

LIZZIE PERRY,
CORK.



SILVER MEDAL,
1895.

Designs for Lace.

Alice Jacob,
DUBLIN.



SILVER MEDAL,
1893.

ANNIE STEEN,
BIRMINGHAM.

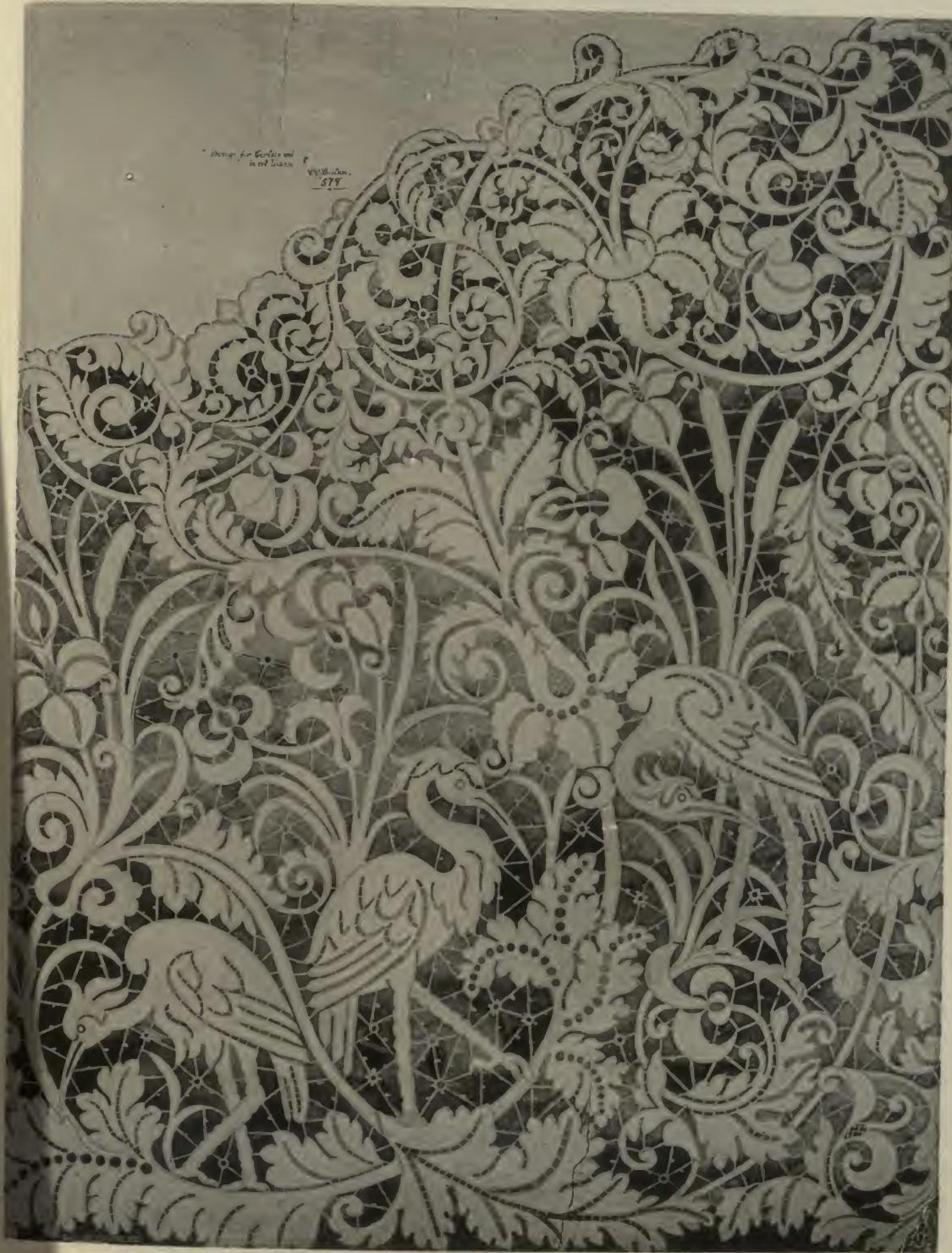
Lace Borders.

SILVER MEDAL,
1891.



Designs for Lace Borders.

MARGARET WINNER,
DOVER.



GOLD MEDAL,
1888.

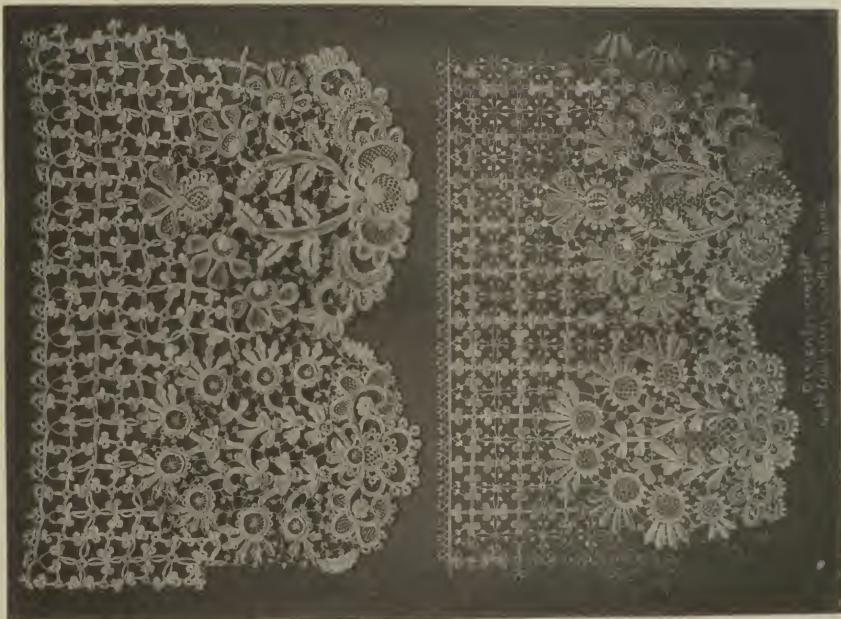
Design for Curtain in Cut Linen.

MRS. T. H. EDGAR, NEWRY,
née CAROLINE C. BEATSON, CORK.



SILVER MEDAL,
1889.

EMILY ANDERSON,
CORK.



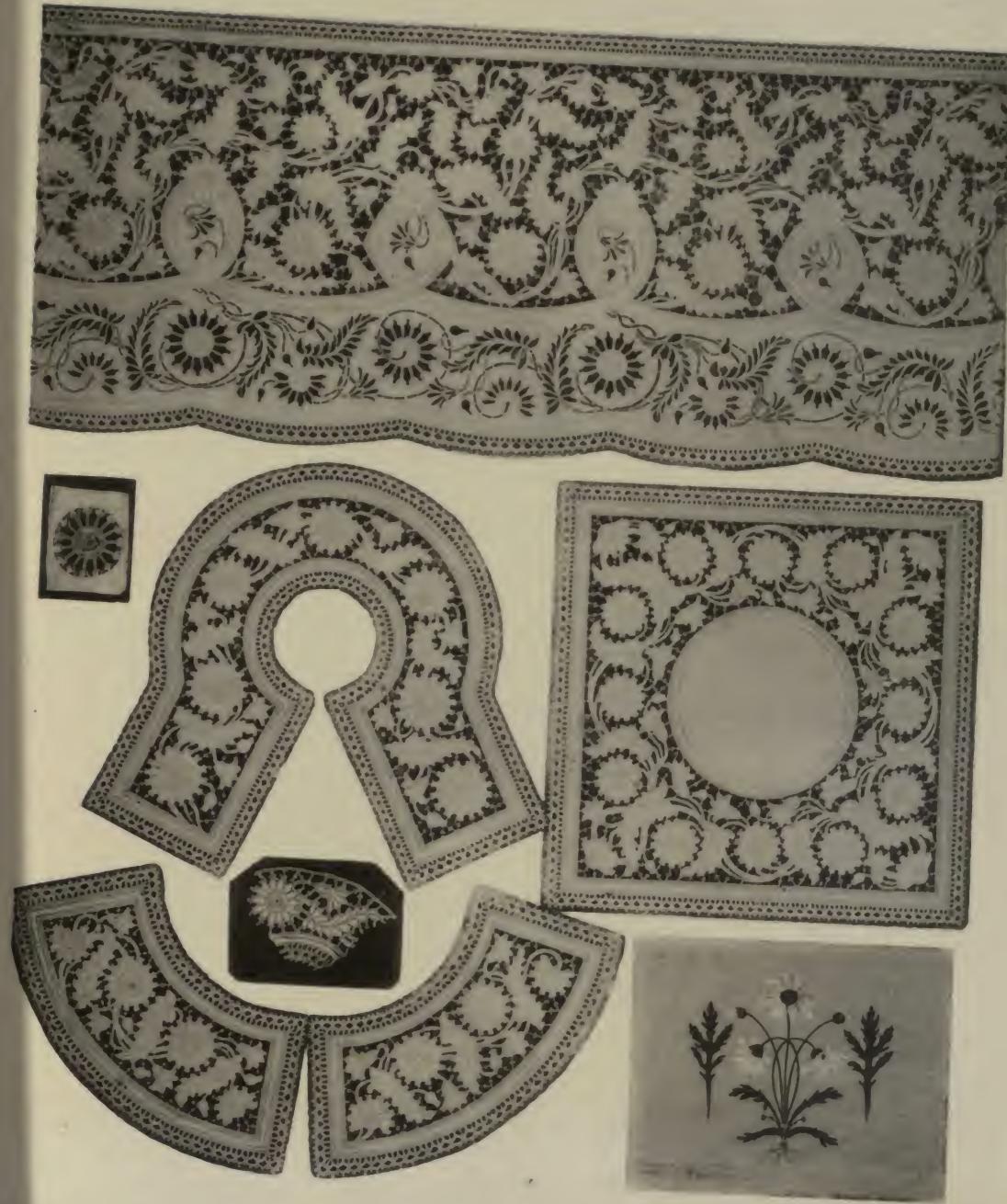
Crochet Design.



SILVER MEDAL,
1895

Design for Lace Fan.

ALICE JACOB,
DUBLIN.



SILVER MEDAL,
1889.

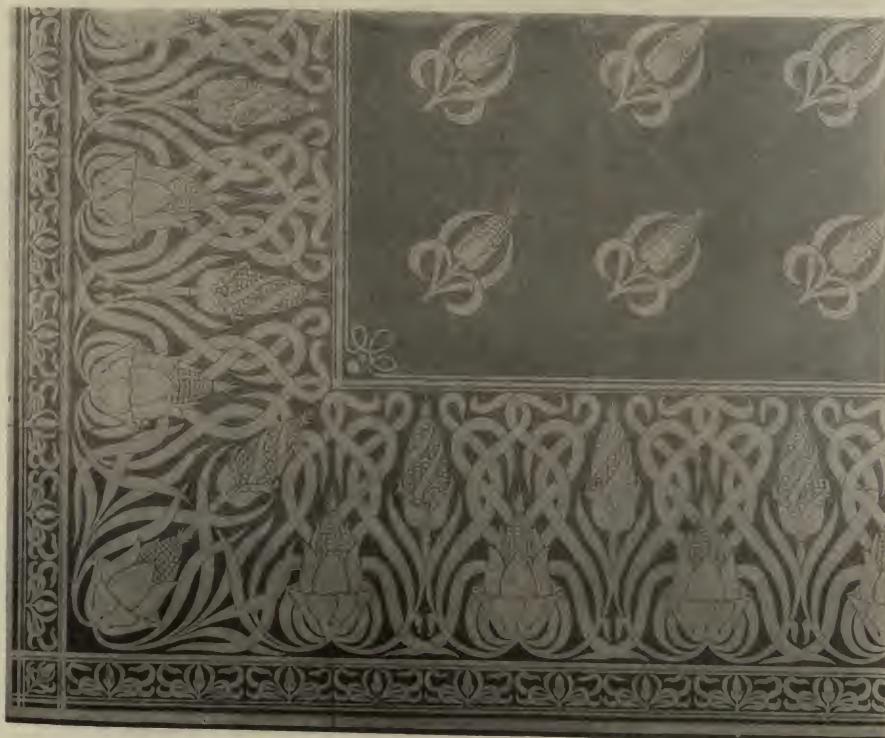
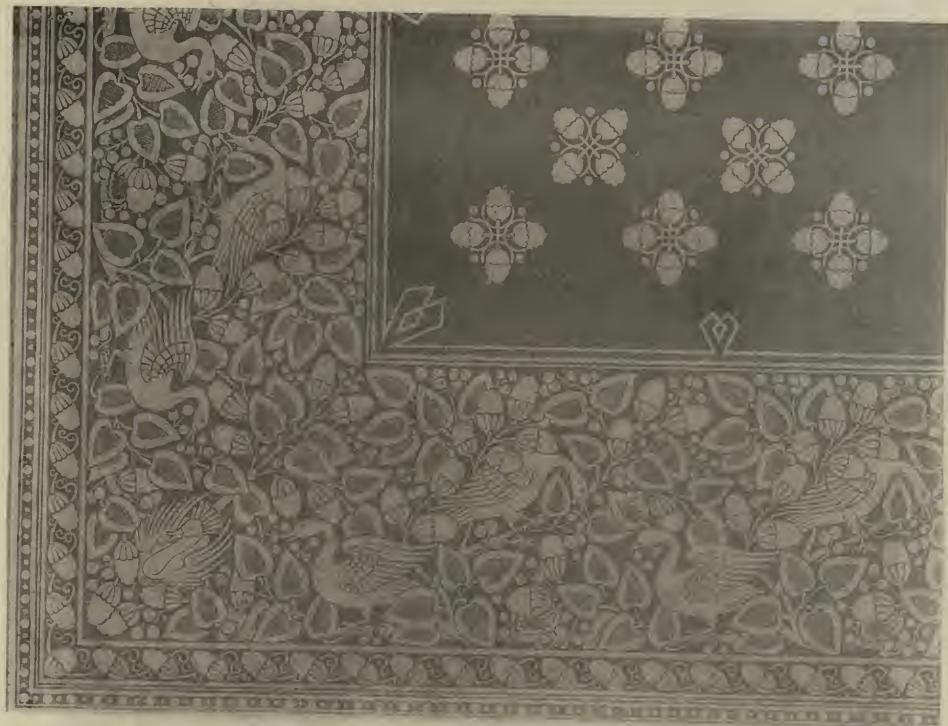
Design for Cut Linen Lace.

W. H. PEGG,
NOTTINGHAM



DESIGNS FOR
FABRICS.

PLATES 23 TO 36.



SILVER MEDAL,
1893.

Designs for Damask Table Covers.

S. H. MOSS,
SOUTH KENSINGTON.





GOLD MEDAL,
1990.

Design for Printed Cotton Hanging.

W. E. HOLT,
BURNLEY.



SILVER MEDAL.

Design for Printed Cotton Hanging.

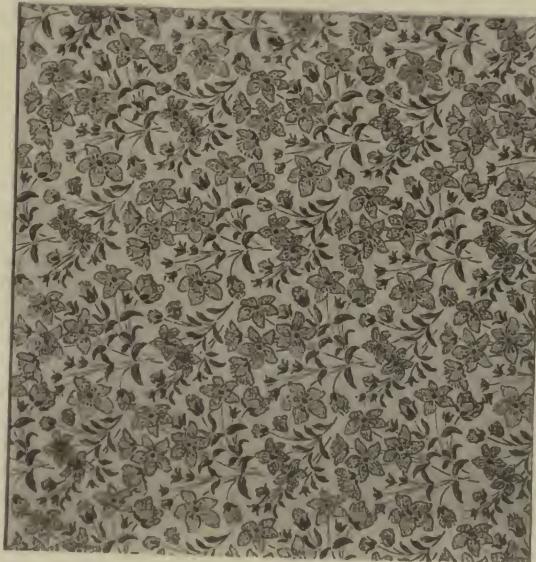
E. HOLT,
BURNLEY.



GOLD MEDAL,
1887.

Design for Tapestry.

T. J. DONOHUE,
MACCLESFIELD.



SILVER MEDAL,
1896.

Designs for Cotton Hangings.

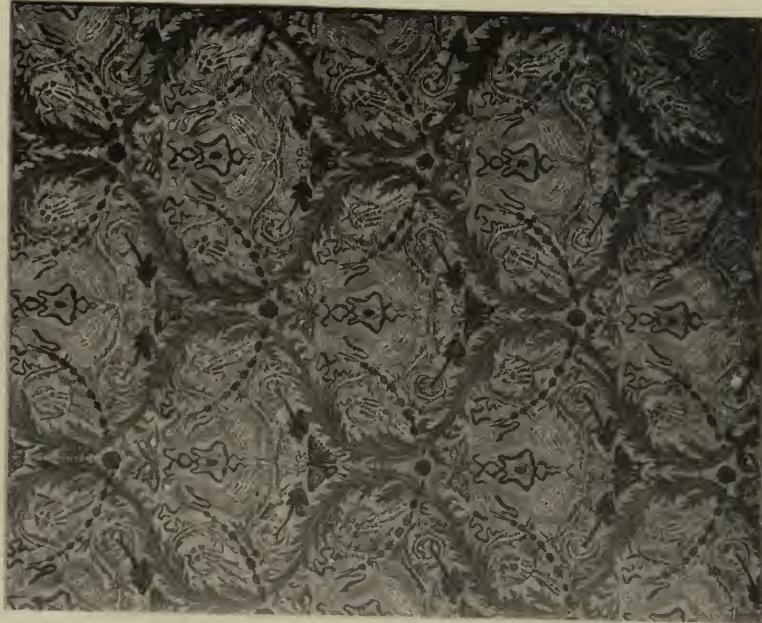
HELEN LOMAX,
MANCHESTER (*Cavendish St.*)



SILVER MEDAL,
1890.

Design for Silk Hanging.

EMILY C. BROTHERS,
CANTERBURY.



SILVER MEDAL,
1888.

Design for Printed Hanging.

FANNY A. ROYLANCE,
MANCHESTER (*Cavendish St.*)





SILVER MEDAL,
1886.

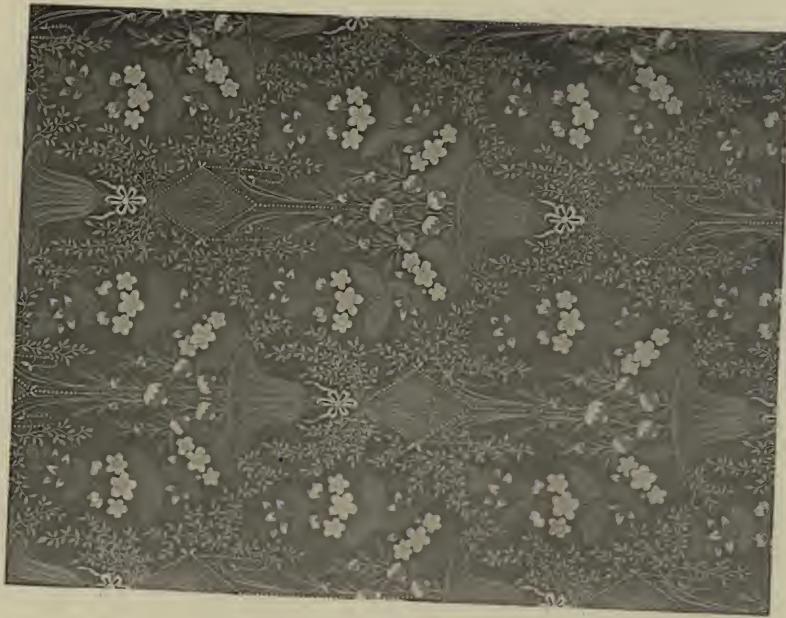
C. PROCOPIDES,
MANCHESTER (*Cavendish St.*)



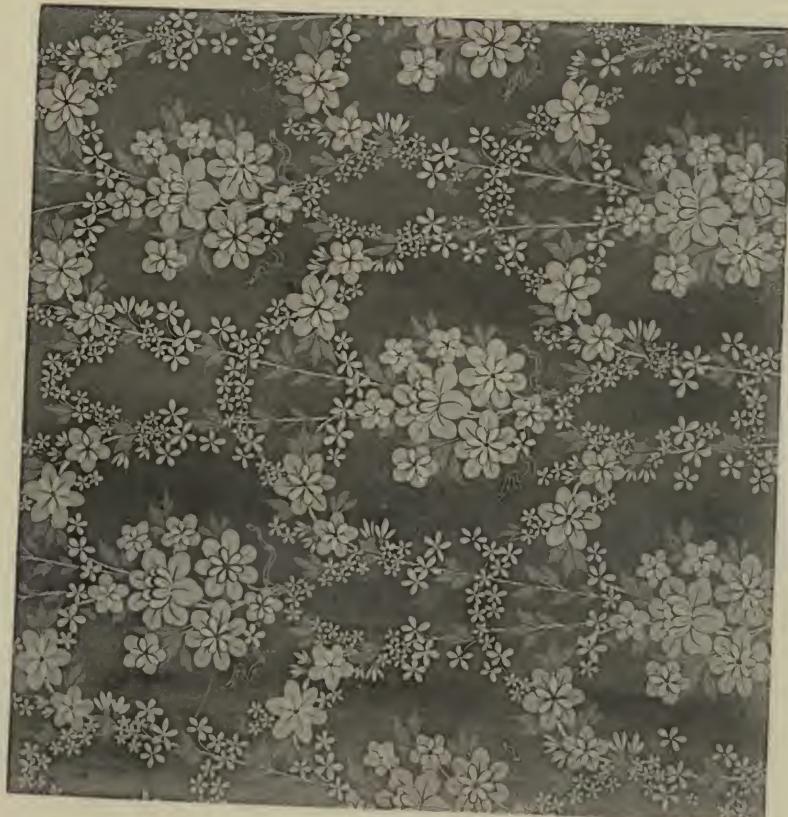
SILVER MEDAL,
1887.

Cotton Hanging.

JANE B. GLANVILL,
MANCHESTER (*Cavendish St.*)



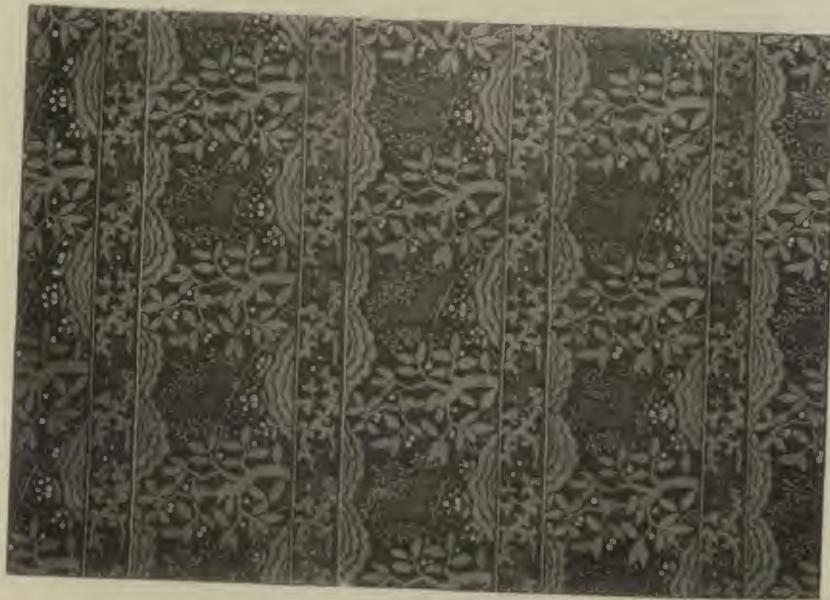
SILVER MEDAL,
1884.
Design for Silk Hanging.
J. HOGGINS,
MACCLESFIELD.



SILVER MEDAL,
1884.
Silk Hanging.
T. KEIR,
MACCLESFIELD.

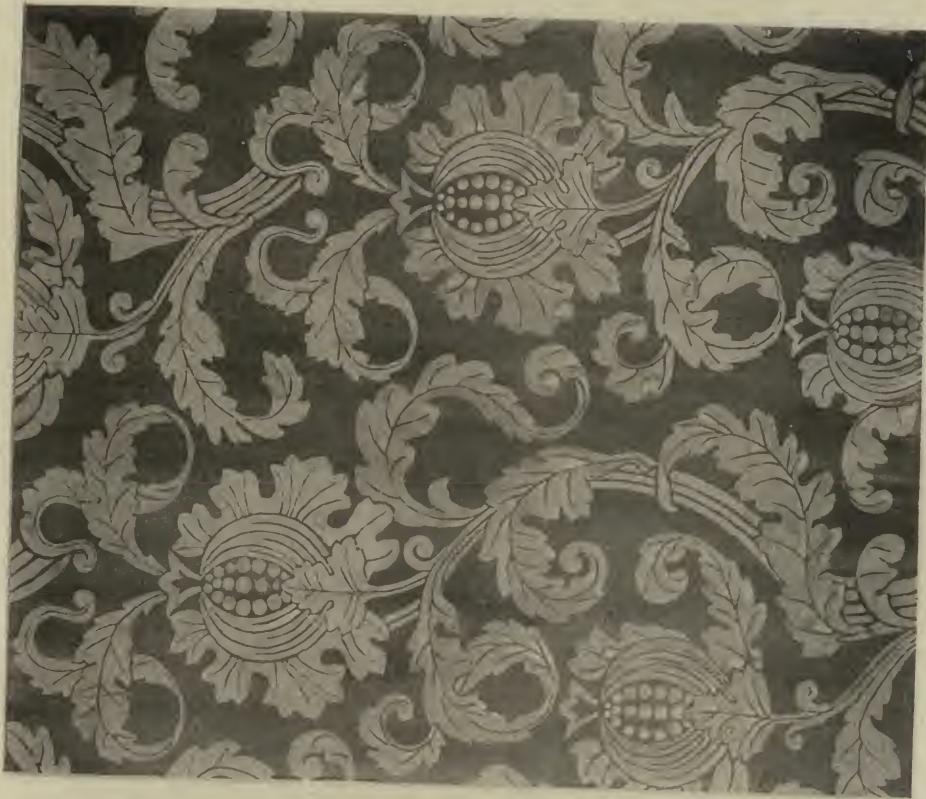


SILVER MEDAL,
1886.
Design for Cotton Hanging.
CLARA B. ASHTON,
MANCHESTER (Cavendish S.)



SILVER MEDAL,
1886.
Design for Silk Hanging.
W. CLARKE,
MACCLESFIELD.





SAVANNA SCHOFIELD,
MANCHESTER (Carew St.)

Design for Hanging.

SILVER MEDAL,
1855.



C. PROCOPIES,
MANCHESTER (Carew St.)

Design for Hanging.

SILVER MEDAL,
1855.



SILVER MEDAL,
1891.
Design for Hanging.

S. MAWSON,
MANCHESTER.

SILVER MEDAL,
1891.

W.M. RAWLINSON,
BURNLEY.



SILVER MEDAL,
1885.

S. MAWSON,
MANCHESTER.

Printed Cotton Hanging,

W.M. RAWLINSON,
BURNLEY.



GOLD MEDAL,
1884.

Printed Hanging.

SIDNEY G. MAWSON,
MANCHESTER.



O. R. ALBROW,
GREAT YARMOUTH.
Design for Damask.

SILVER MEDAL,
1884.



A. E. GOODWIN,
MACCLESFIELD.

SILVER MEDAL,
1884.

SILVER MEDAL,
1884.



SILVER MEDAL,
1894.
Design for Silk Hanging. T. BARRETT,
MACCLESFIELD.

GOLD MEDAL FOR SET,
1894.

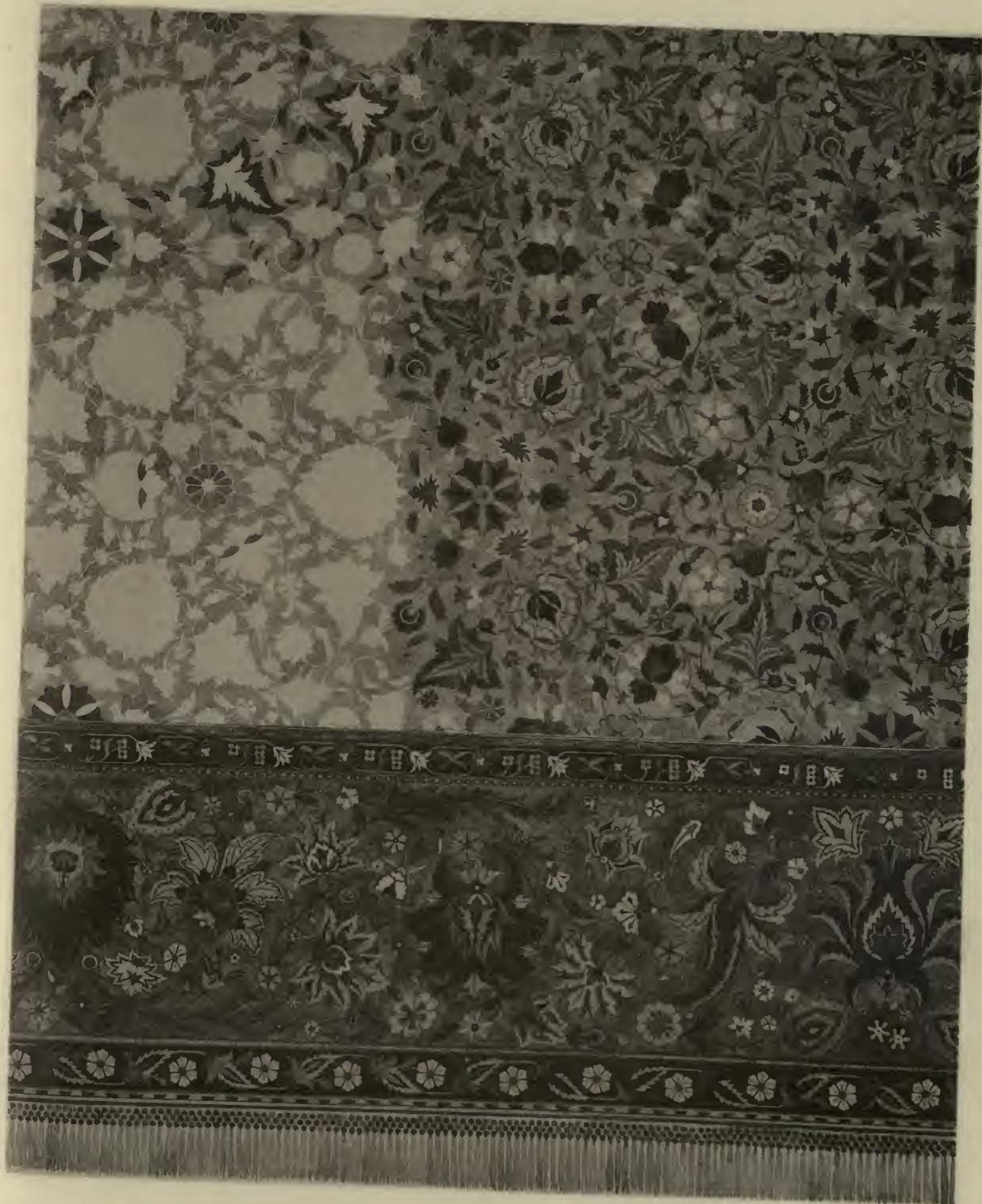
SIDNEY G. MAWSON,
MANCHESTER (*Cawndish St.*)



SILVER MEDAL,
1894.
Printed Cotton.

DESIGNS FOR
CARPETS.

PLATES 37 TO 51.

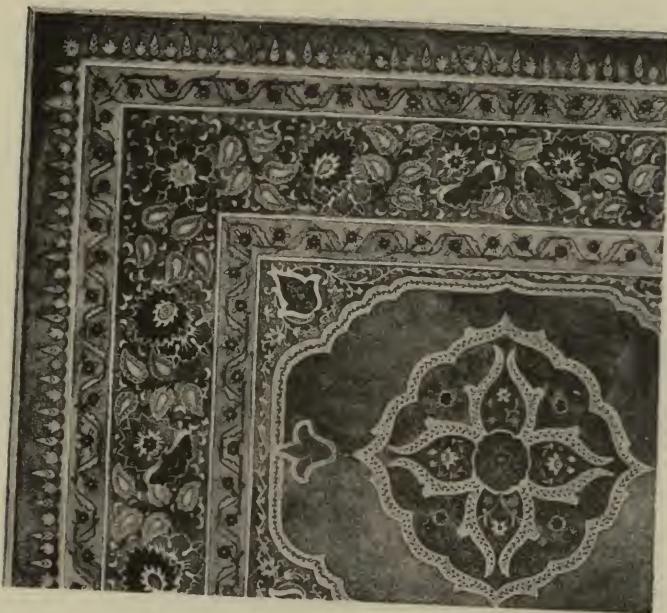


GOLD MEDAL,
1888.

Carpet.

J. J. F. KING,
GLASGOW.





SILVER MEDAL,
1886.

Carpet.

A. W. L. DIXON,
NOTTINGHAM.

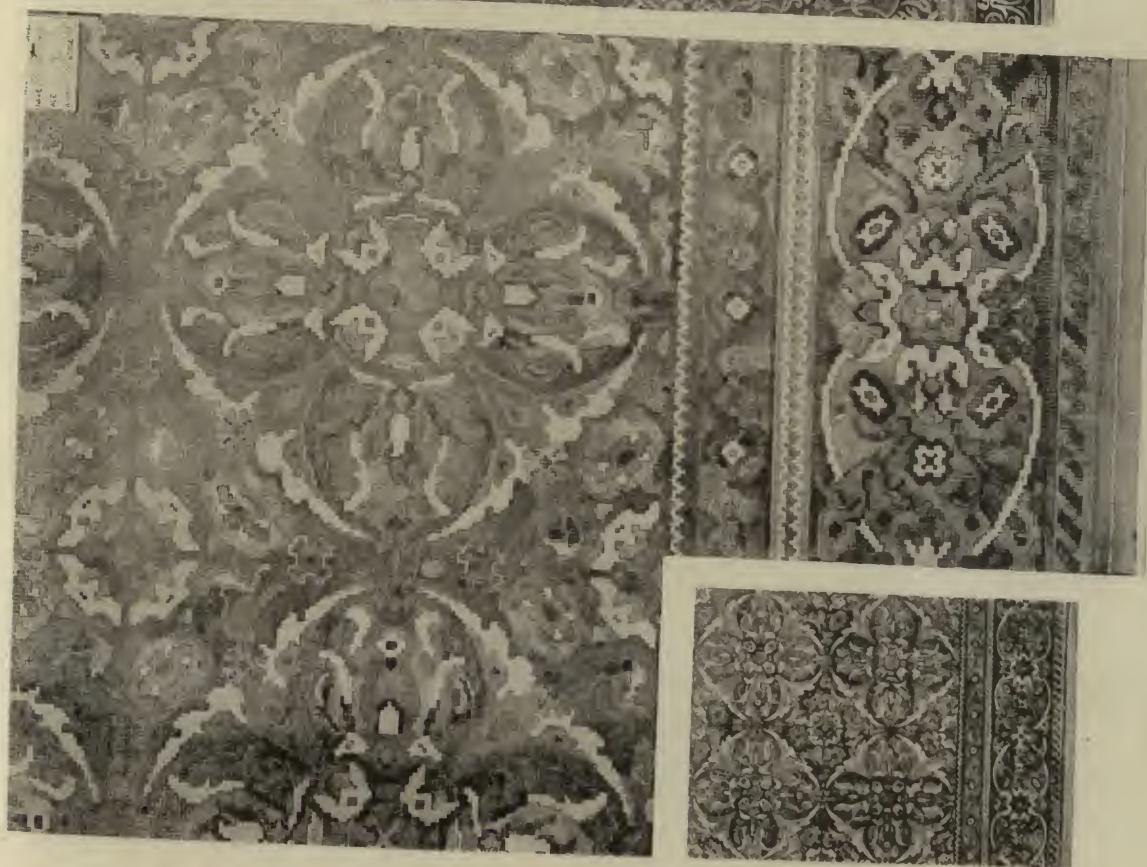


GOLD MEDAL,
1888.

Carpet.

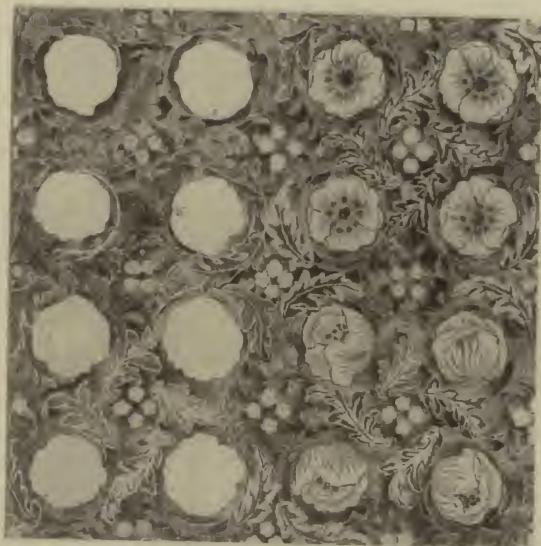
J. J. F. KING,
GLASGOW.

C. B. AYLMARD,
SOUTH KENSINGTON.



Carpets.

GOLD MEDAL,
1884.



JAMES B. GLANYLLE,
MANCHESTER,

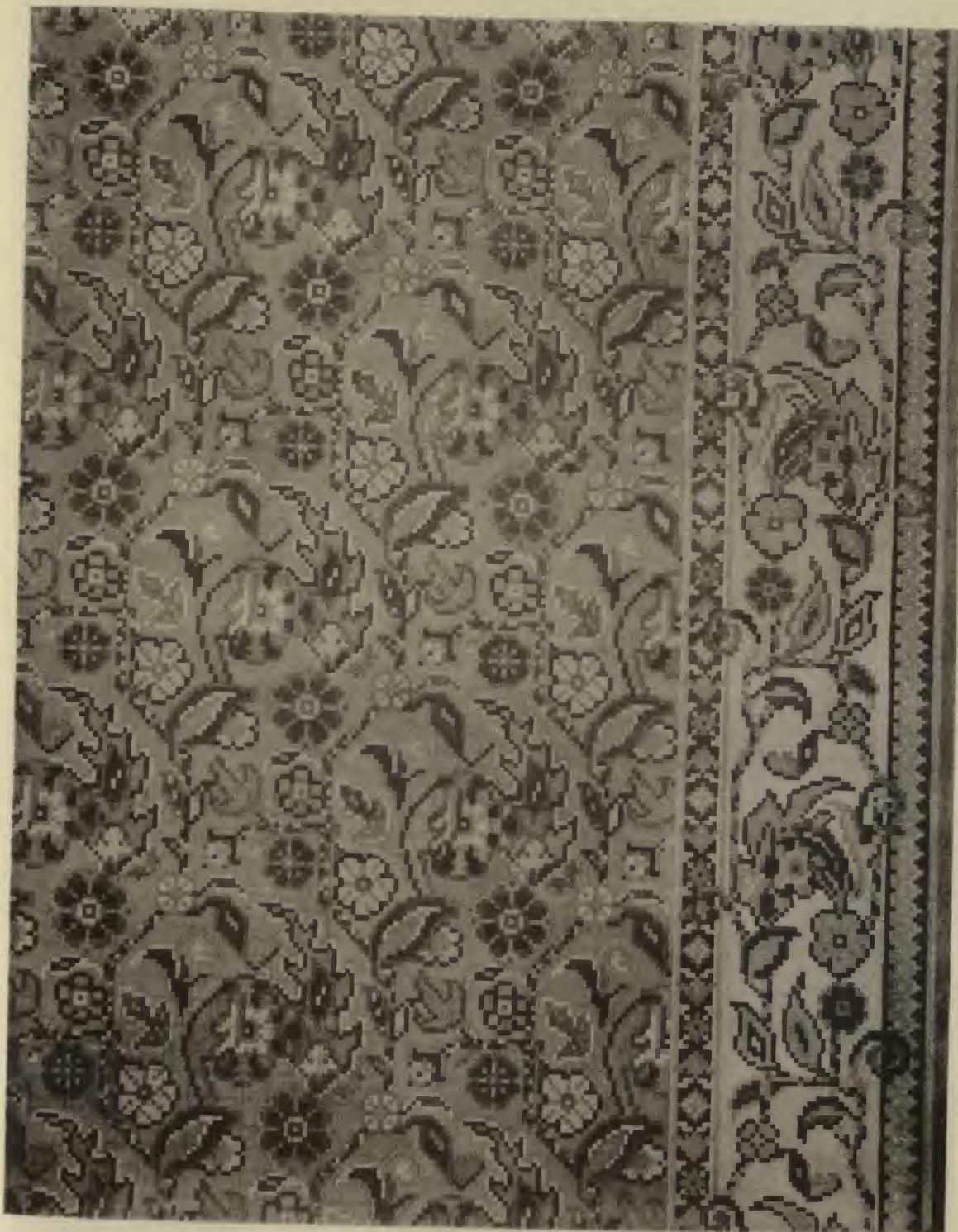
SILVER MEDAL,
1887.

C. B. AYLWARD,
SOUTH KENSINGTON.

Carpet.

GOLD MEDAL,
1884.



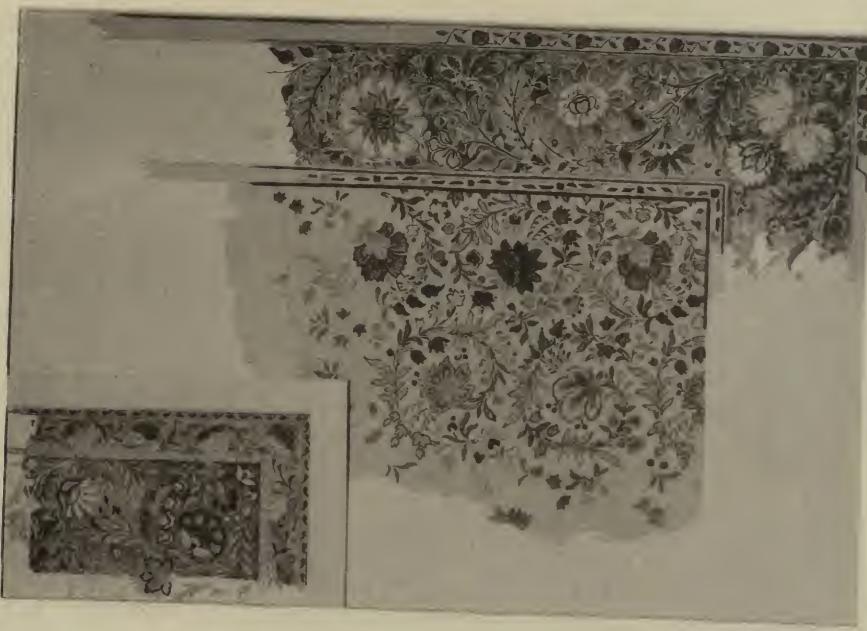


GOLD MEDAL,
1886.

Carpet.

H. ALLEN,
WASHINGTON.





SILVER MEDAL,
1891.

ARCH. WALKER,
CARPET.
GLASGOW.





GOLD MEDAL (*tieo*),
1890.

Carpet Design.

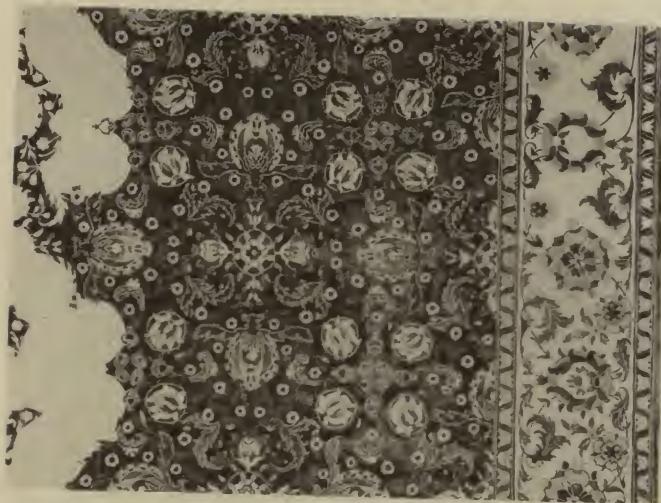
A. WALKER,
GLASGOW.



SILVER MEDAL (*tieo*),

Carpet Design.

A. WALKER,
GLASGOW.



J. H. COLLINGWOOD,
BATTERSEA.

Carpets.



SILVER MEDAL,
1895.



SILVER MEDAL,
1886.
HERBERT COLE,
MANCHESTER (Cavendish St.)

J. LATIMER,
MANCHESTER (Cavendish St.)



GOLD MEDAL,
1888.
CARPETS.







GOLD MEDAL,
1890.

Carpet.

A. WALKER,
GLASGOW.

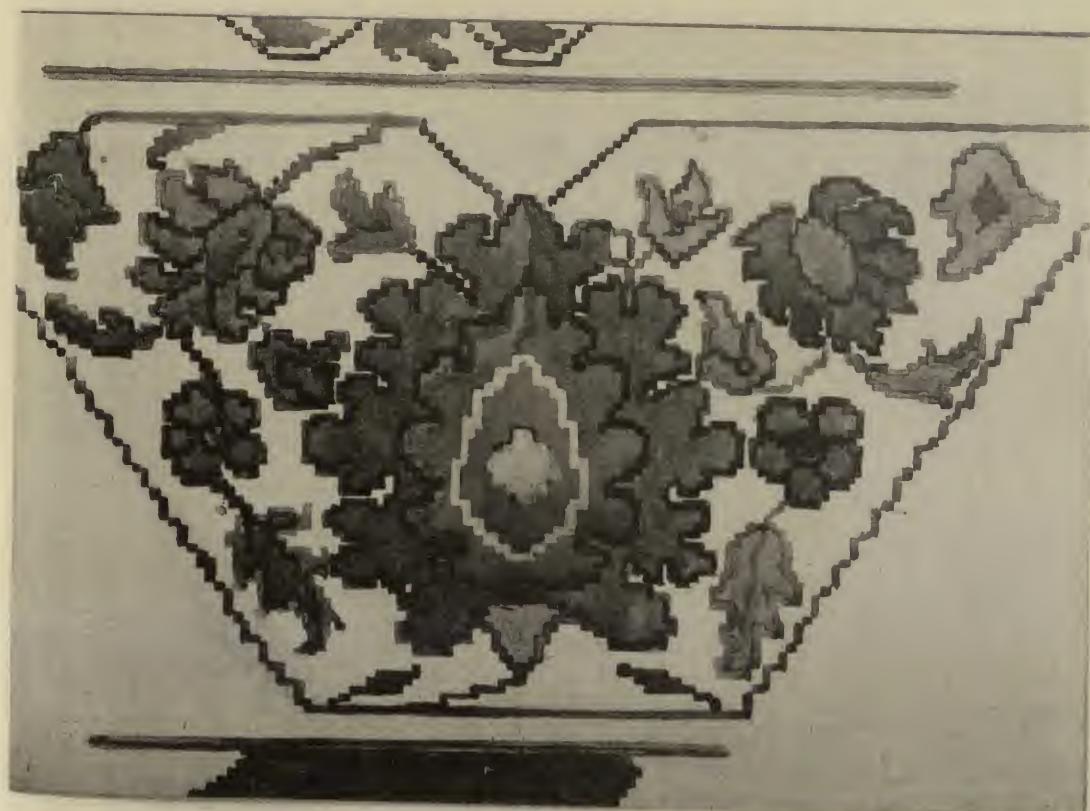
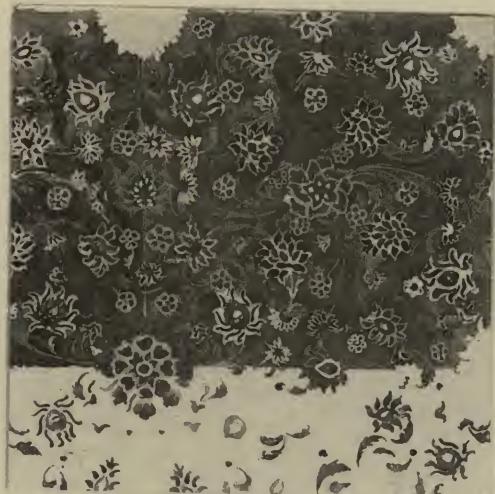




SILVER MEDAL,
1886.



J. FLETCHER,
GLASGOW.



GOLD MEDAL,
1886.

Stair Carpet.

MARGARET E. JONES,
MANCHESTER.





GOLD MEDAL,
1880.

Carpet.

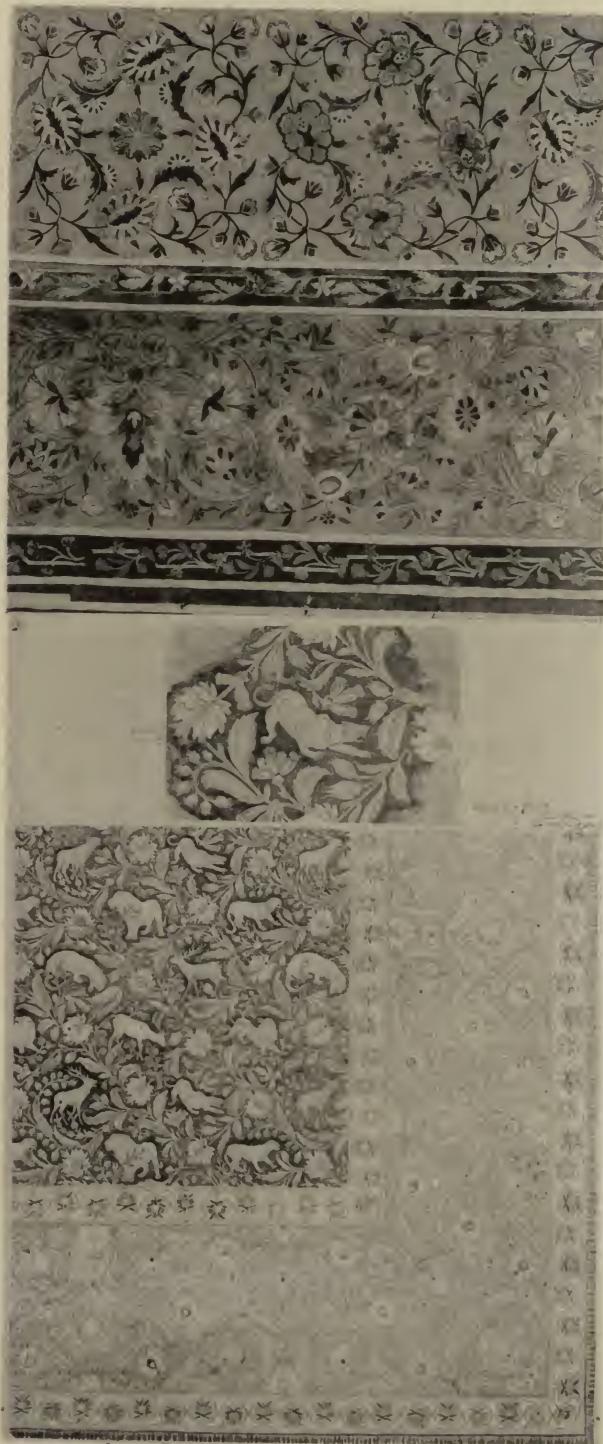
HERBERT COLE,
MANCHESTER (*Cavendish St.*)



GOLD MEDAL,
1884.

Design for Carpet.

C. B. AYLWARD,
SOUTH KENSINGTON.



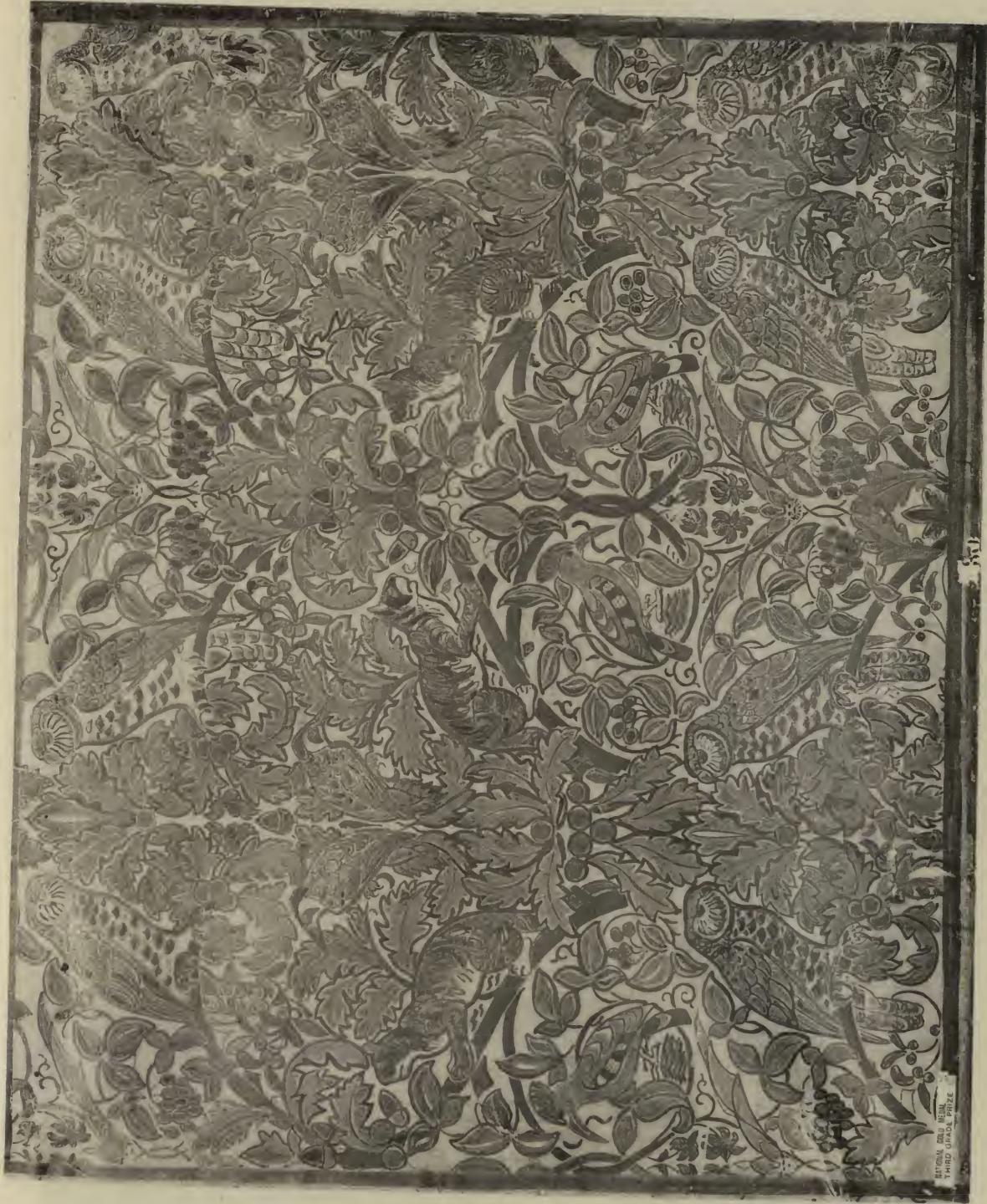
SILVER MEDAL,
1889.

Carpet Design.

JESSIE KEPPIE,
GLASGOW.

DESIGNS FOR
WALL-PAPERS,
Etc.

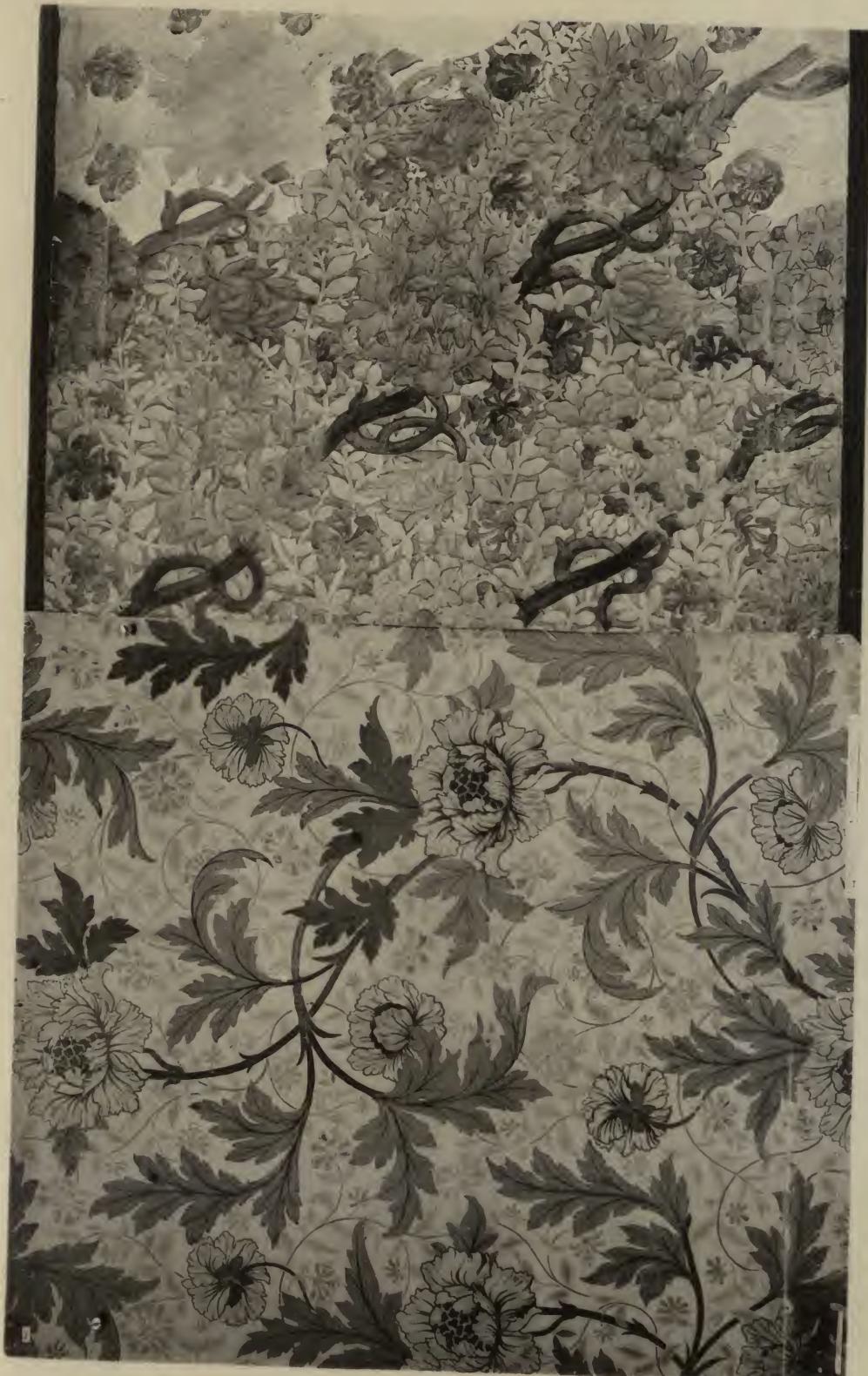
PLATES 52 TO 61.



S. G. MAWSON,
MANCHESTER.

Design for Wall Paper.

GOLD MEDAL,
1886.



LIZZIE GIRVAN,
GLASGOW.
SILVER MEDAL, 1889.

Designs for Wall Papers.

L. SADLER,
GLASGOW,
SILVER MEDAL, 1893.



SILVER MEDAL,
1891.

Designs for Wall Paper & Frieze.

A. A. CARPENTER,
LONDON (*Birkbeck Institute*).



W. NEWCASTLE, A.
GLASGOW,
SILVER MEDAL, 1893.

Designs for Wall Papers.

A. A. CARPENTER,
LONDON, (Birbeck Institute),
SILVER MEDAL, 1895.





MAGGIE STRANG,
GLASGOW.

Design for Wall Paper.

GOLD MEDAL,
1889.



GOLD MEDAL,
1868.

Design for Dado of Curtain.

T. A. HERON,
SOUTH KENSINGTON.



R. APPLEYARD,
SCARBORO'.

Designs for Wall Papers.

SILVER MEDAL,
1894.





GOLD MEDAL,
1888

Design for Wall Paper.

T. J. DONOHUE,
MACCLESFIELD.



SILVER MEDAL,
1894.

Designs for Wall Paper and Frieze.

CAROLINE THORNHILL,
BLACKHEATH.





SILVER MEDAL,
1895,

Design for a Frieze.

OSCAR P. MÖLLER,
BATTERSEA.



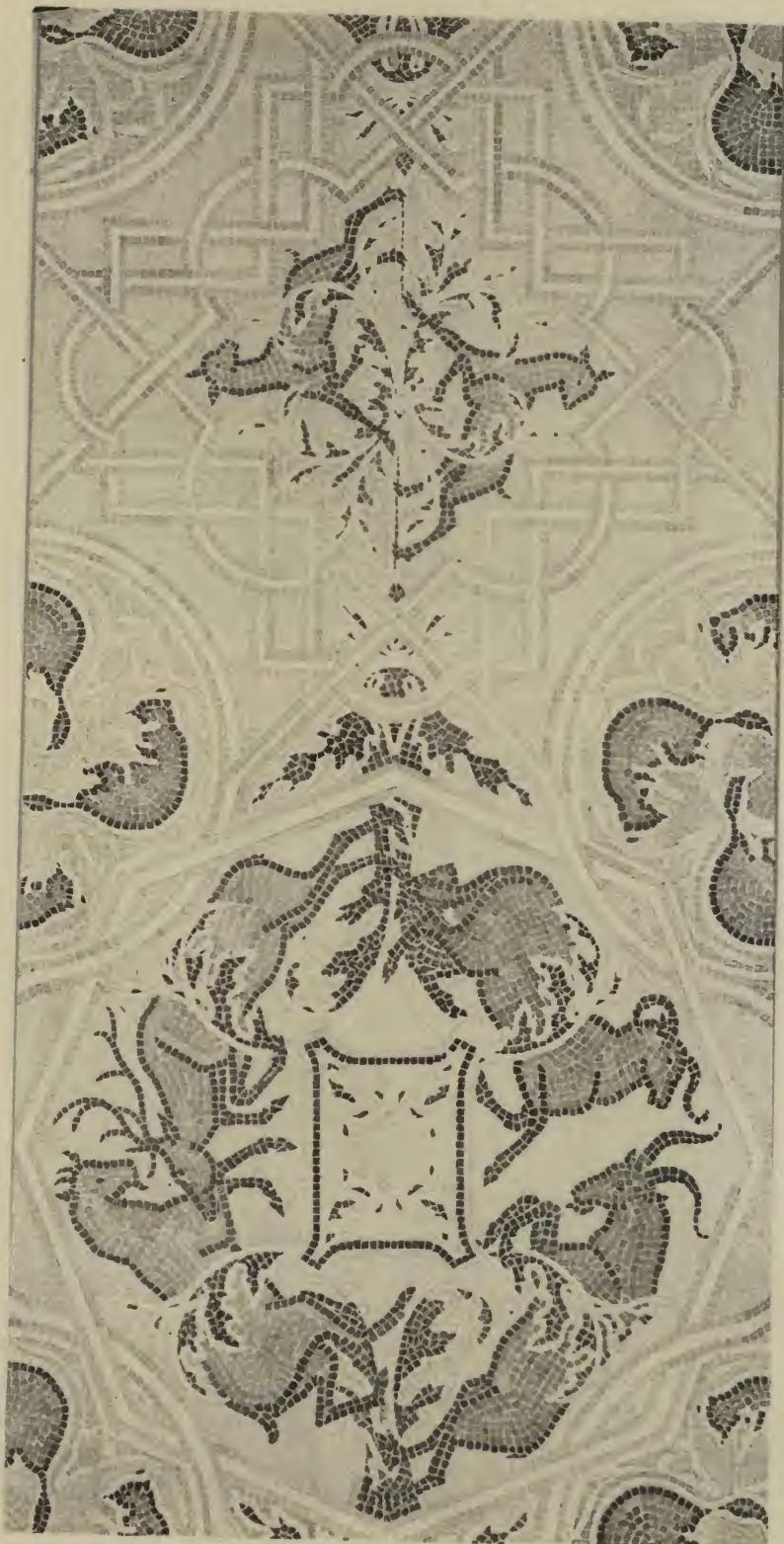
SILVER MEDAL,
1893,

Painting of Ornament in Monochrome.

J. H. COLLINGWOOD,
GOSWELL, R.S.

DESIGNS FOR
STAINED GLASS, FIGURE COMPOSITION,
METAL WORK,
Etc.

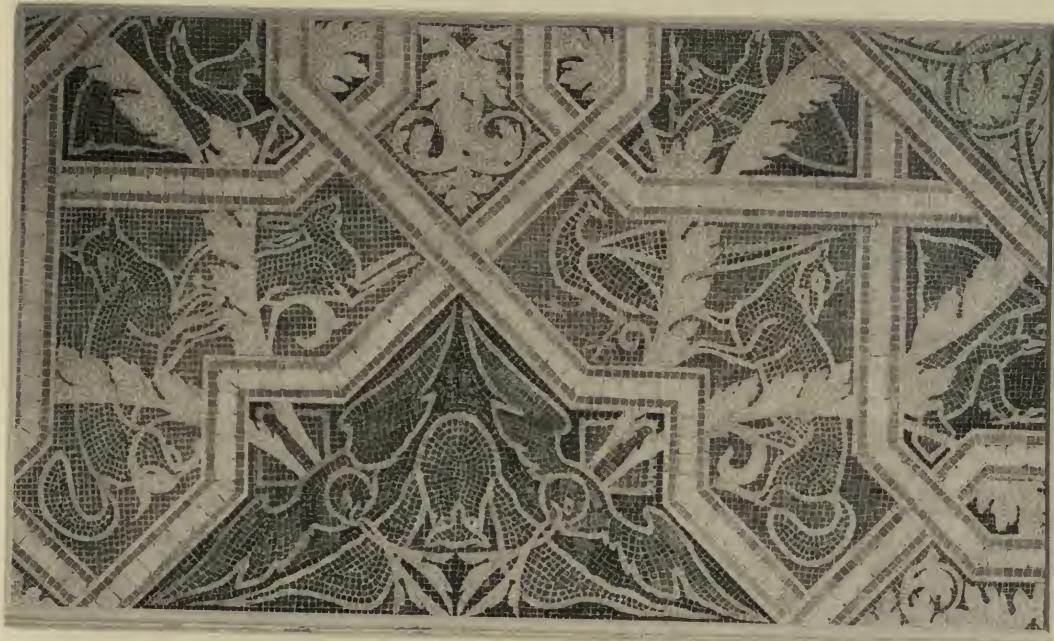
PLATES 62 TO 72.



GERTRUDE ROOT,
CANTERBURY.

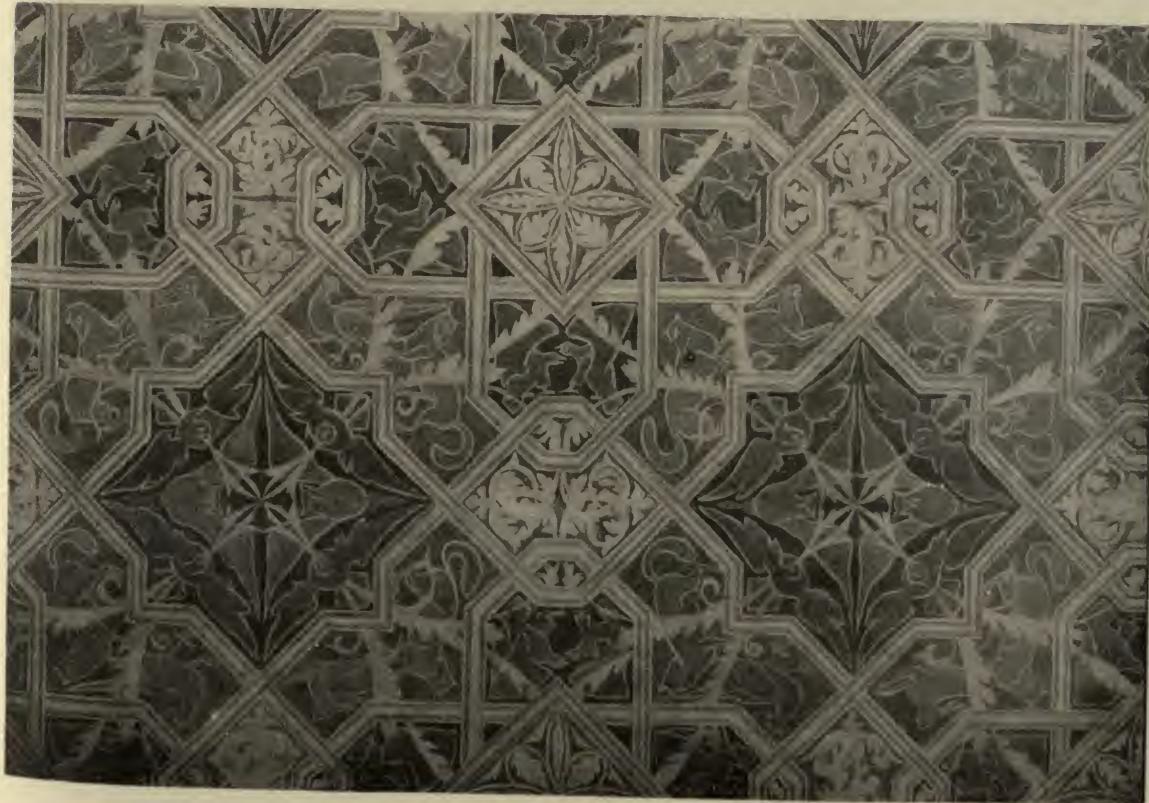
Design for a Mosaic Pavement.

GOLD MEDAL,
1891.



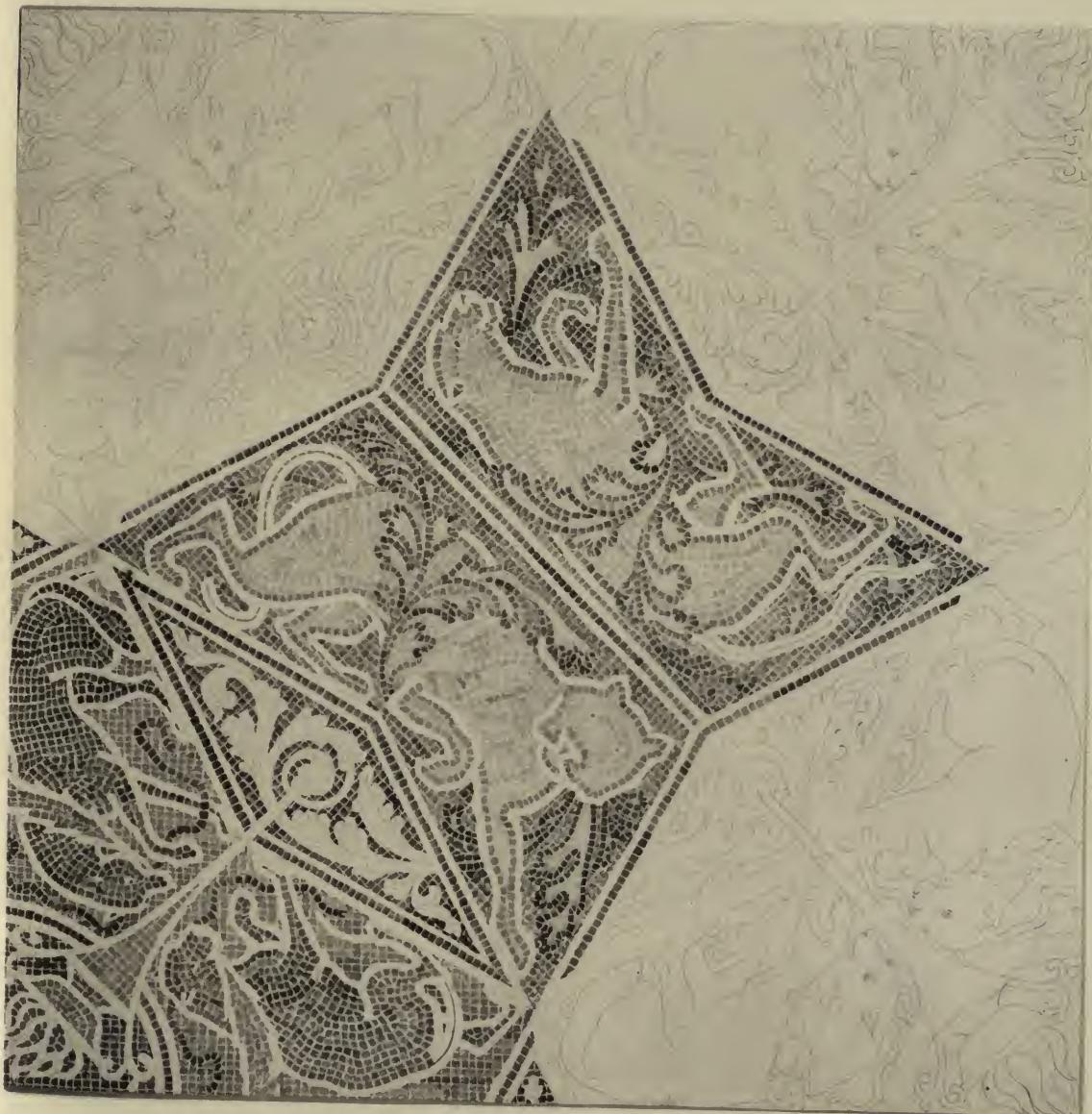
MARY K. CURTIS,
CANTERBURY.
SILVER MEDAL, 1891.

Designs for Mosaic Pavements.



MARY K. CURTIS,
CANTERBURY.
SILVER MEDAL, 1889.





Design for a Mosaic Pavement.

GERTRUDE ROOTS,
CANTERBURY.

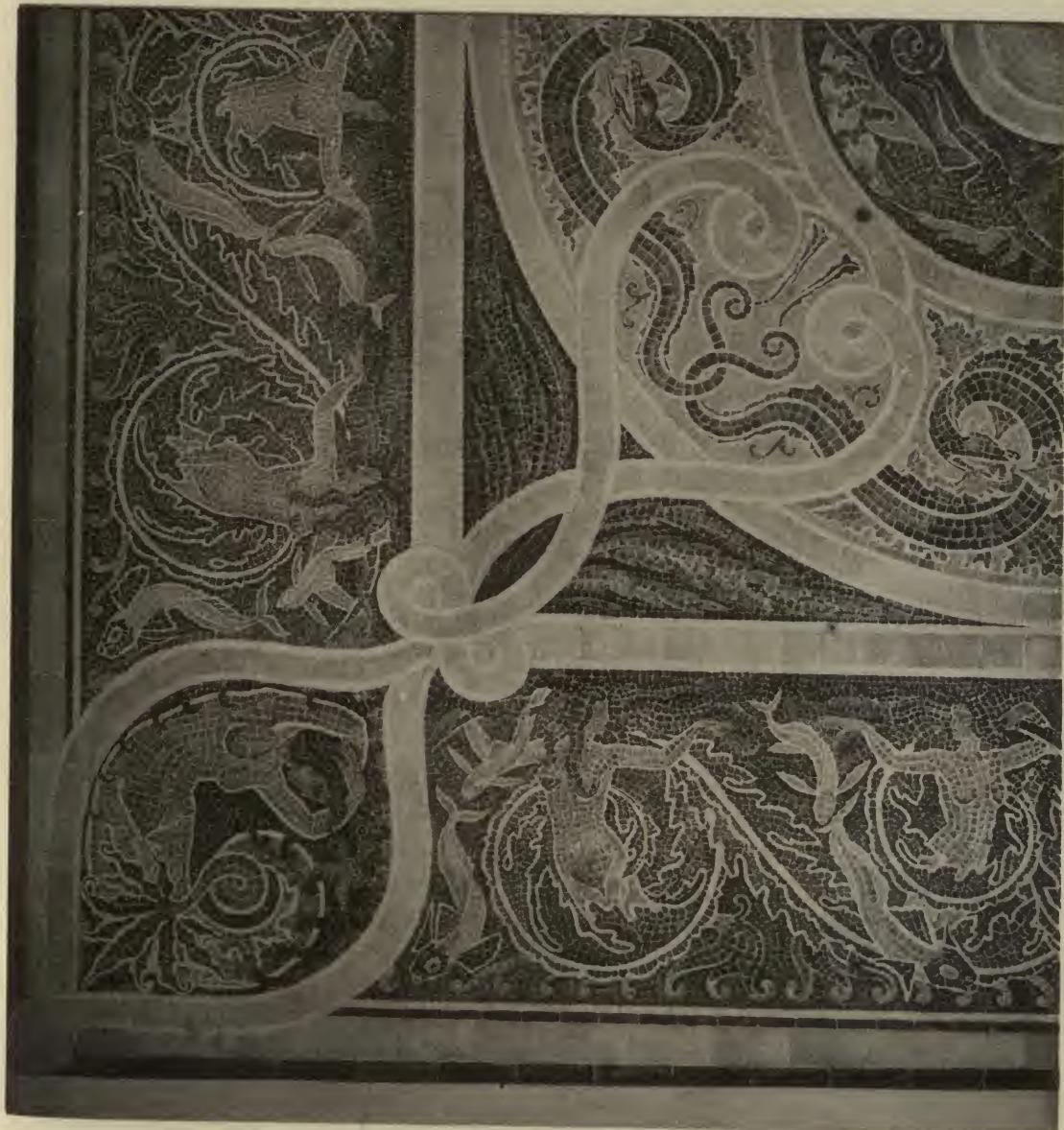
GOLD MEDAL,
1891.



Design for a Mosaic Pavement.

GERTRUDE ROOTS,
CANTERBURY.

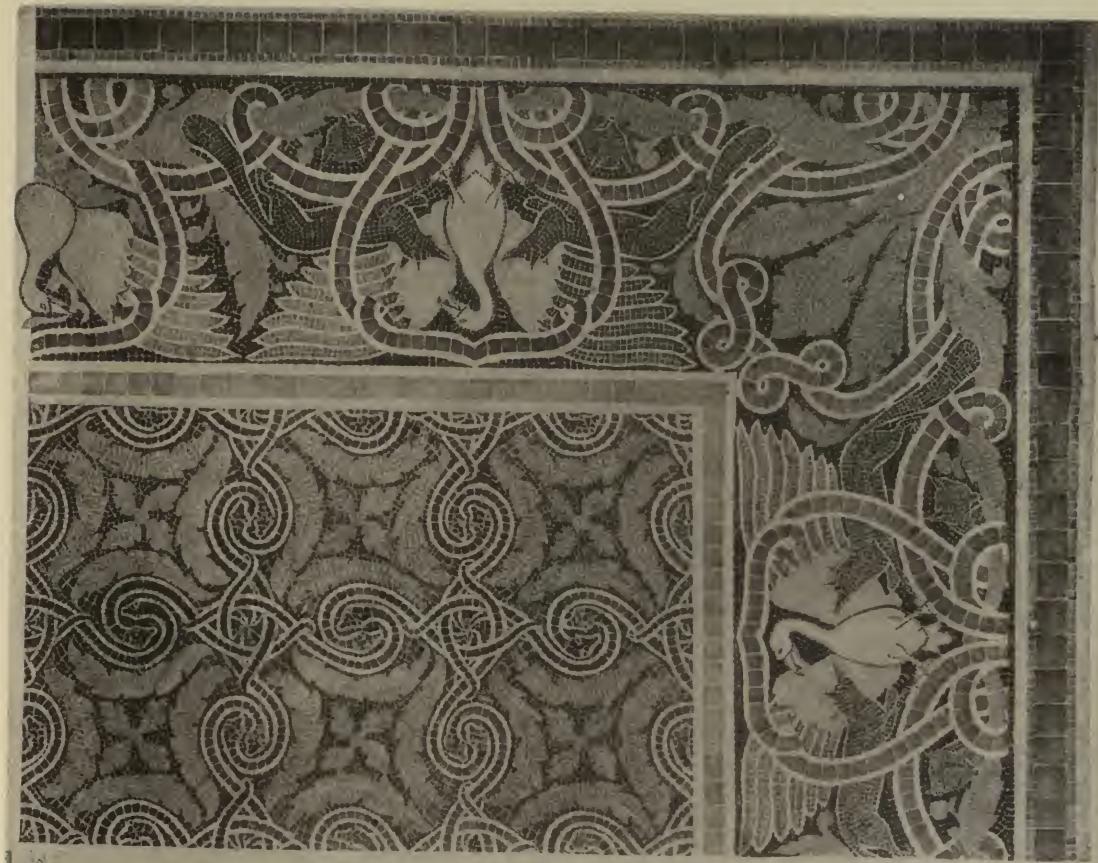
GOLD MEDAL,
1892.



Design for a Mosaic Pavement.

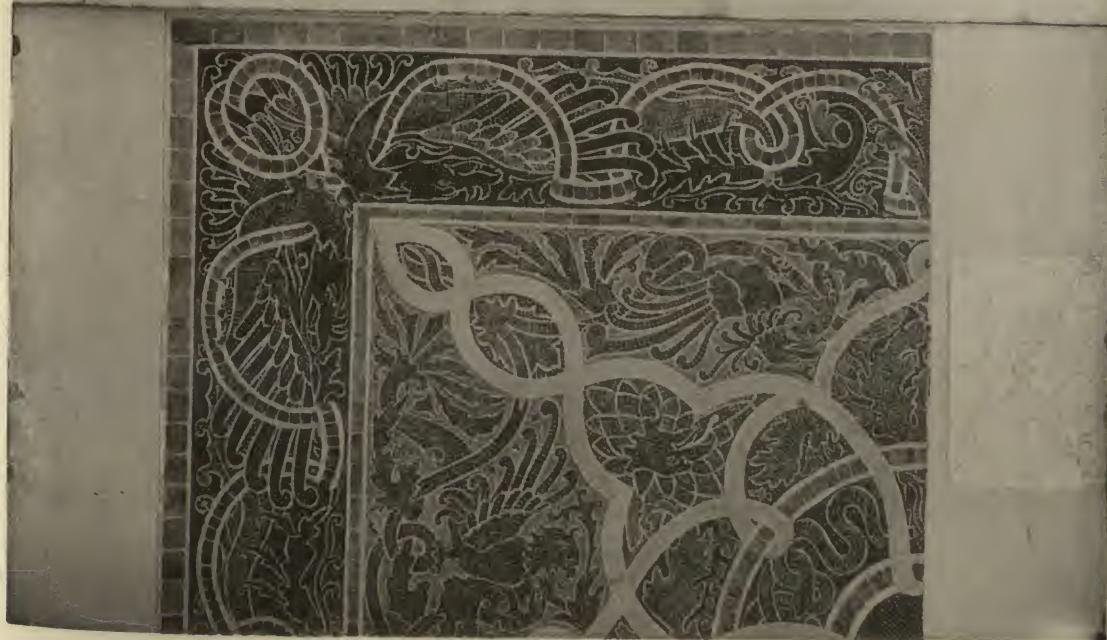
MARY CALDWELL,
CANTERBURY.

GOLD MEDAL,
1893.

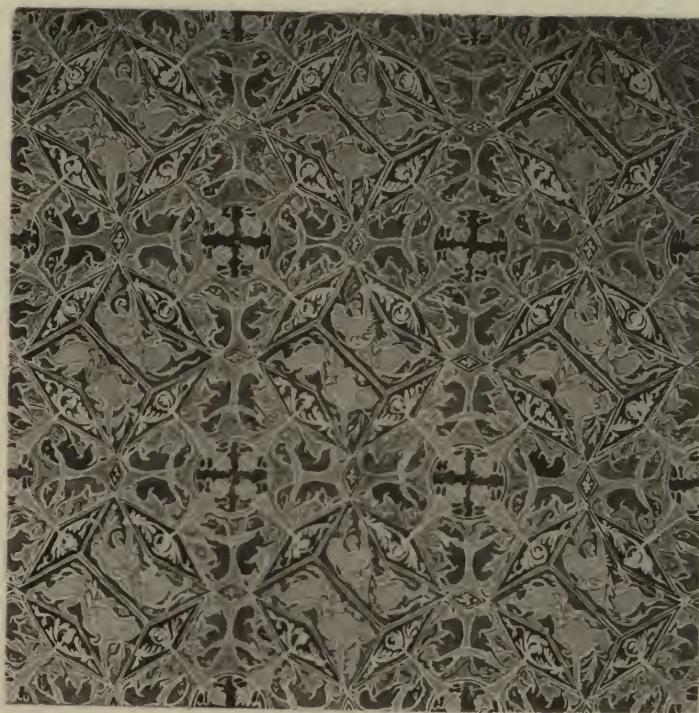


EVELYN D. FOSTER,
HERTFORD.

Designs for Mosaic Pavements.



SILVER MEDAL,
1893.



GERTRUDE ROOTS,
CANTERBURY.

Design for Tiles

GOLD MEDAL
1891.

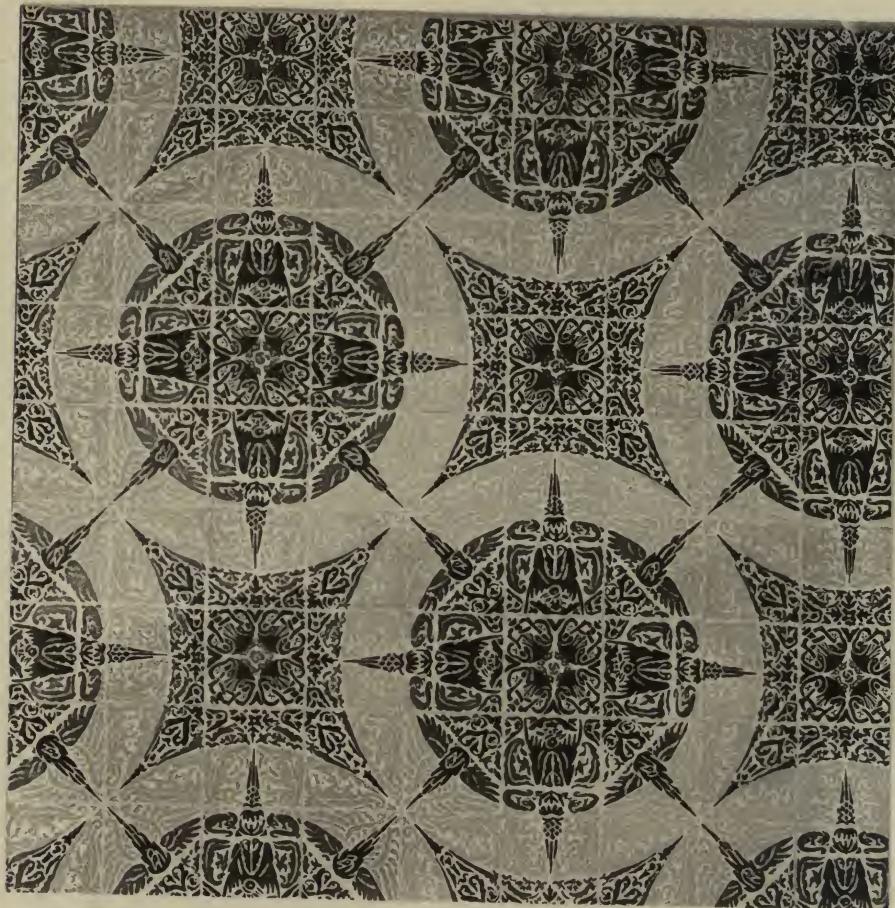


EVELYN D. FOSTER,
HERTFORD.

Design for Tiles.

SILVER MEDAL,
1891.





EMILY BATTRESS,
HERTFORD.

Design for a Tiled Pavement.



SILVER MEDAL,
1888.



EMILY BATTENS,
HERTFORD.

Design for Tiles.

SILVER MEDAL,
1887.



EVELYN D. FOSTER,
HERTFORD.

Design for Tiles.

SILVER MEDAL,
1886.



SILVER MEDAL,
1891.
EVELYN D. FOSTER,
HERTFORD.

*Design for Mosaic
Pavement.*

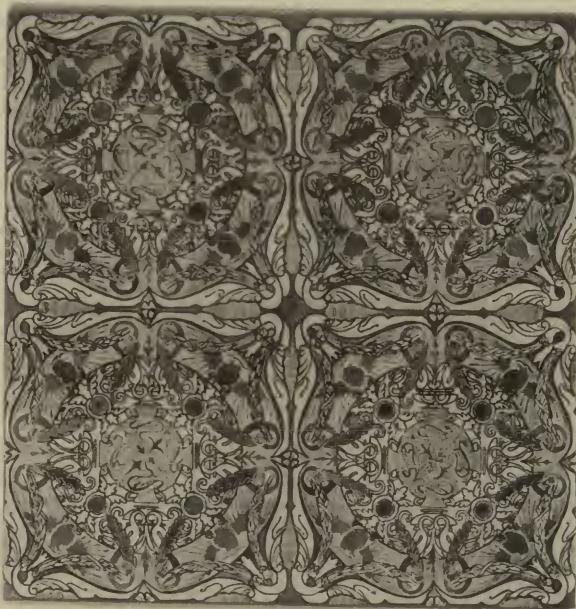


SILVER MEDAL,
1893.

Design for a Mosaic Pavement.
G. J. CARDER,
WORCSLEY

SILVER MEDAL,
1891.

*Design for Mosaic
Pavement.*



MARY MOHUN,
CANTERBURY.

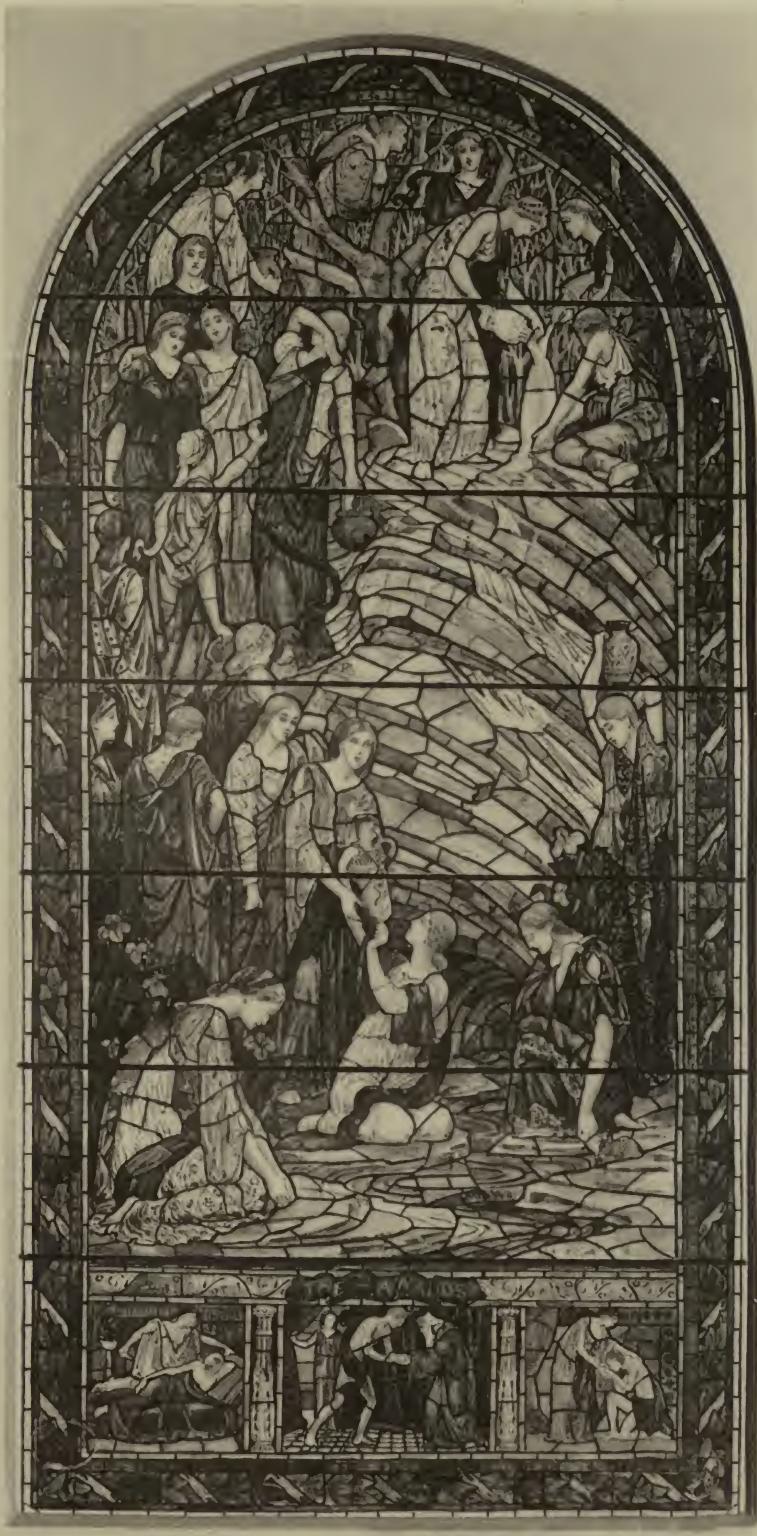
Design for Tiles.



SILVER MEDAL.
1890.

DESIGNS FOR
MOSAICS AND TILES.

PLATES 73 TO 86.



GOLD MEDAL,
1891.

Design for a Stained Glass Window.

H. C. I. FRIPP,
SOUTH KENSINGTON.



SILVER MEDAL,
1895.

Design for Stained Glass Window.

A. WALKER,
GLASGOW.



SILVER MEDAL,
1895.
Design for Window (small sketch). AGNES MANLEY,
BIRMINGHAM.



SILVER MEDAL,
1895.

MARY I. NEWILL,
BIRMINGHAM.



SILVER MEDAL,
1895.

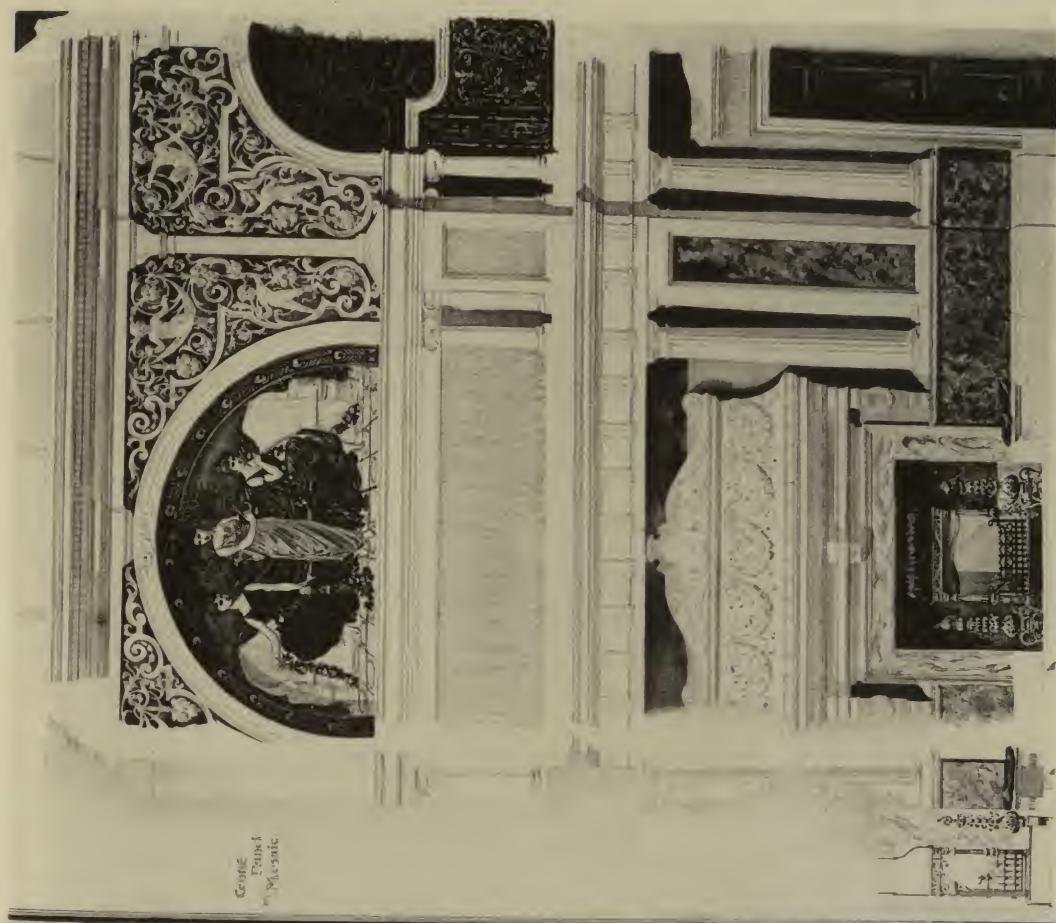
A. WALKER,
GLASGOW



SILVER MEDAL,
1893.
Design with Figures. KATE LIGHT,
SOUTH KENSINGTON.



SILVER MEDAL,
1895,
Design for Window.
—
SOCIETY OF FRIENDS U.S.—
DESIGNED BY F. WALKER.—
A. WALKER,
GLASGOW.



SILVER MEDAL,
1893.

Details of Designs for Private Mansions.

W. A. FENN,
NEW CROSS.



SILVER MEDAL,
1889.

Designs with Figures.



H. A. PAYNE,
BIRMINGHAM.



DESIGN.
FOR A
PLATEAU.

SILVER MEDAL,
1885.

Design for a Plateau.

FREDERICK SHELLEY,
SOUTH KENSINGTON.



ALEXANDER FISHER,
SOUTH KENSINGTON.



Plates showing adaptation of Statue by
M. Angelo.

SILVER MEDAL,
1886.



MARY B. BARTLETT,
SHEFFIELD

Design for Plaque.

SILVER MEDAL,
1890.



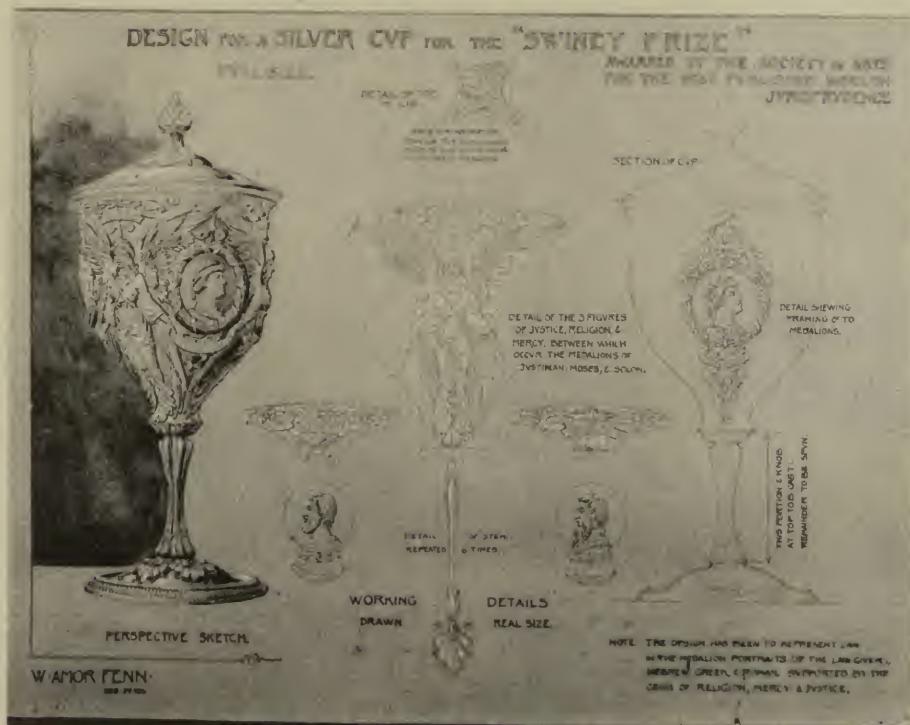
GERTRUDE ROOTS,
CANTERBURY.

Design for Plaque.

SILVER MEDAL,
1890.



Designs for Silver Biscuit Box.



SILVER MEDAL
1895.

Design for Silver Cup.

W. A. FENN,
NEW CROSS.

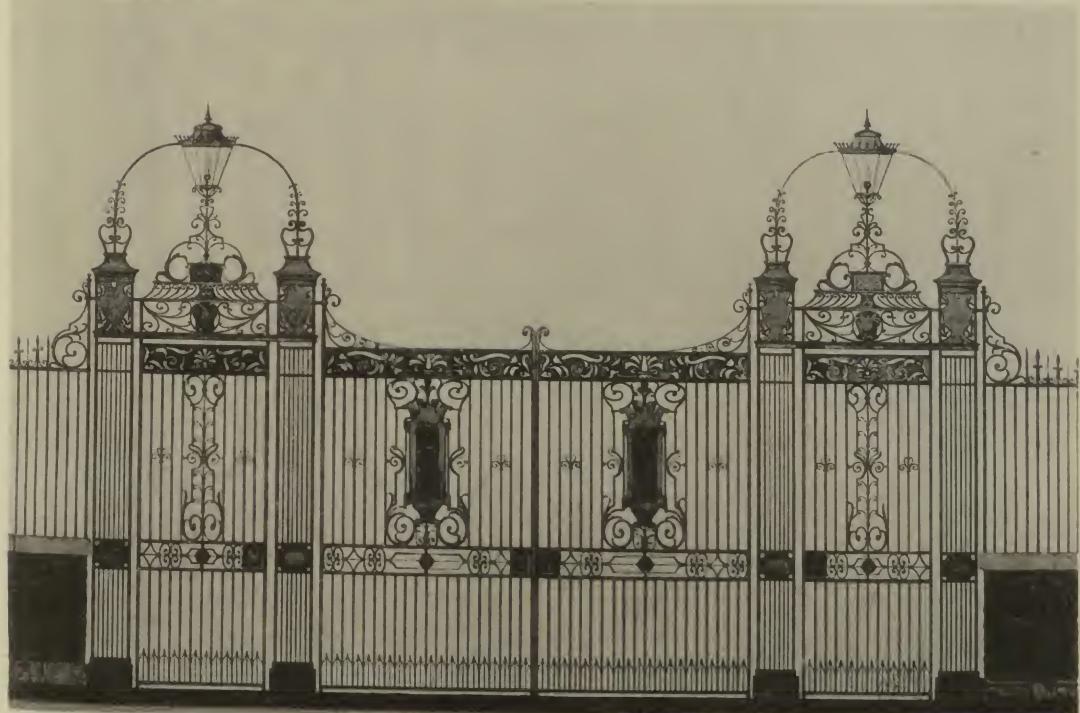


SILVER MEDAL,
1886.

Designs for Wrought Iron Garden Gates.



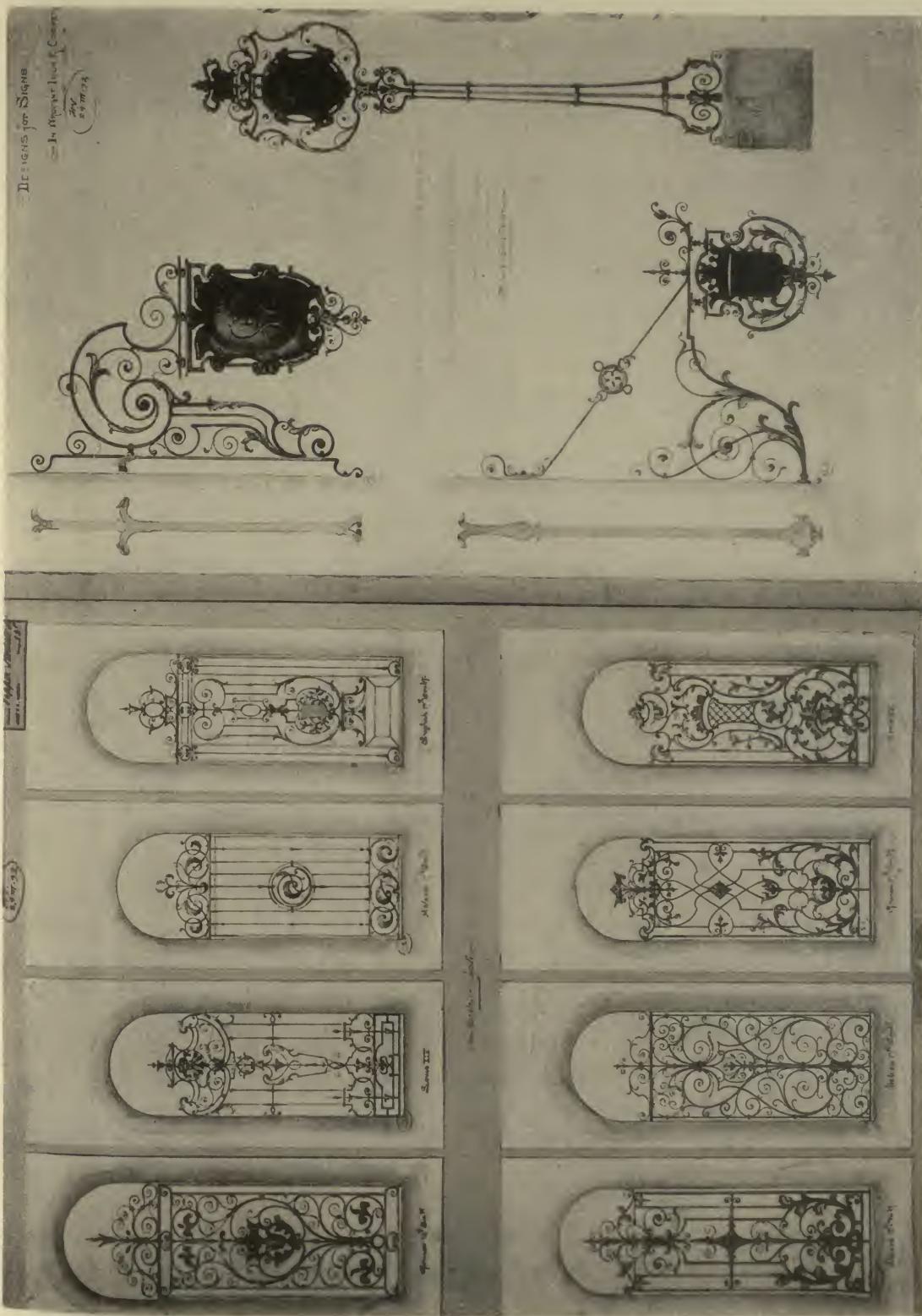
J. MACFARLANE,
MANCHESTER (Cavendish St.)



SILVER MEDAL,
1885.

Design for Wrought Iron Gates.

F. G. MOORE,
MANCHESTER (Cavendish St.)



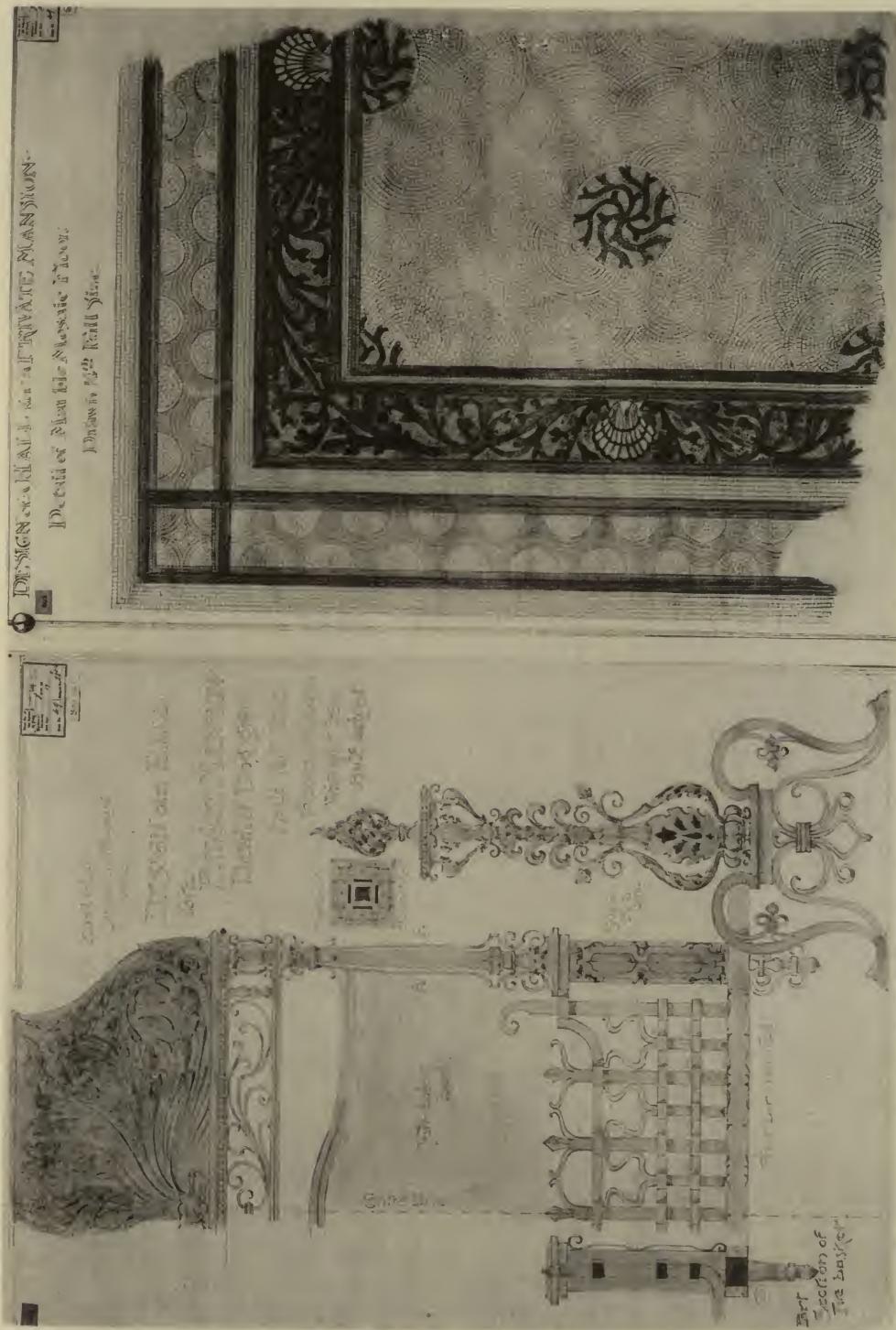
DESIGNS FOR

In Private Circles
29 May 1892

H. S. PEPPER
SOUTH KENSINGTON.

Designs for Wrought Iron.

SILVER MEDAL
1892.



Details of Design of a Hall for a Private Mansion.

W. A. FENN,
NEW CROSS.

SILVER MEDAL.
1893.



SILVER MEDAL,
1891.

Sketch of Alternative Decoration



Enlarged Sketch of Motif



Full Size of Pattern

AMY HOBSON,
SHEFFIELD.



SILVER MEDAL,
1891.

*Design for Jewel Casket and Candelabrum,
to be executed in Silver. Subject: Milton's l'Allegro.*

F. STEELEY,
BIRMINGHAM.

PAINTINGS AND HISTORIC ORNAMENT.

PLATES 87 TO 105.



HONORARY AWARD.

SILVER MEDAL,
1889.

Portrait in Oil Colours.

F. SUDDARDS,
SOUTH KENSINGTON.



GOLD MEDAL,
1891

Study of an Interior in Oil Colours

GERTRUDE LAKE,
MANCHESTER.



SILVER MEDAL,
1891.

Study in Watercolours.

ROSIE C. WHITESIDE,
BLOOMSBURY.



SILVER MEDAL,
1894.

Ornament Painted in Monochrome

F. W. CLOUGH,
BRADFORD (*Church Institute*).



SILVER MEDAL,
1894.

Ornament Painted in Monochrome

J. M. TWISS,
SOUTH KENSINGTON.





WILLIAM GILES,
SOUTH KENSINGTON.

Studies for Decorative Purposes from Natural History Museum.



SILVER MEDAL,
1888.



J. J. BROWNSWOOD,
from Natural History Museum.
SOUTH KENSINGTON.

SILVER MEDAL,
1895.

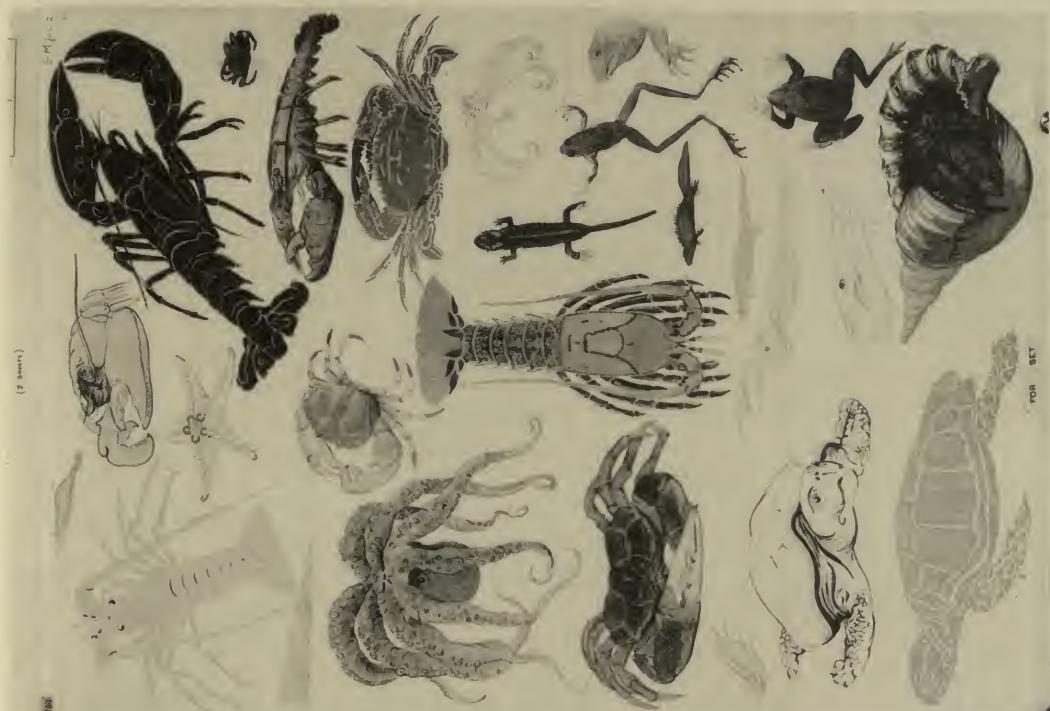


WILLIAM GILES,
from Natural History Museum.
SOUTH KENSINGTON.

SILVER MEDAL,
1893.

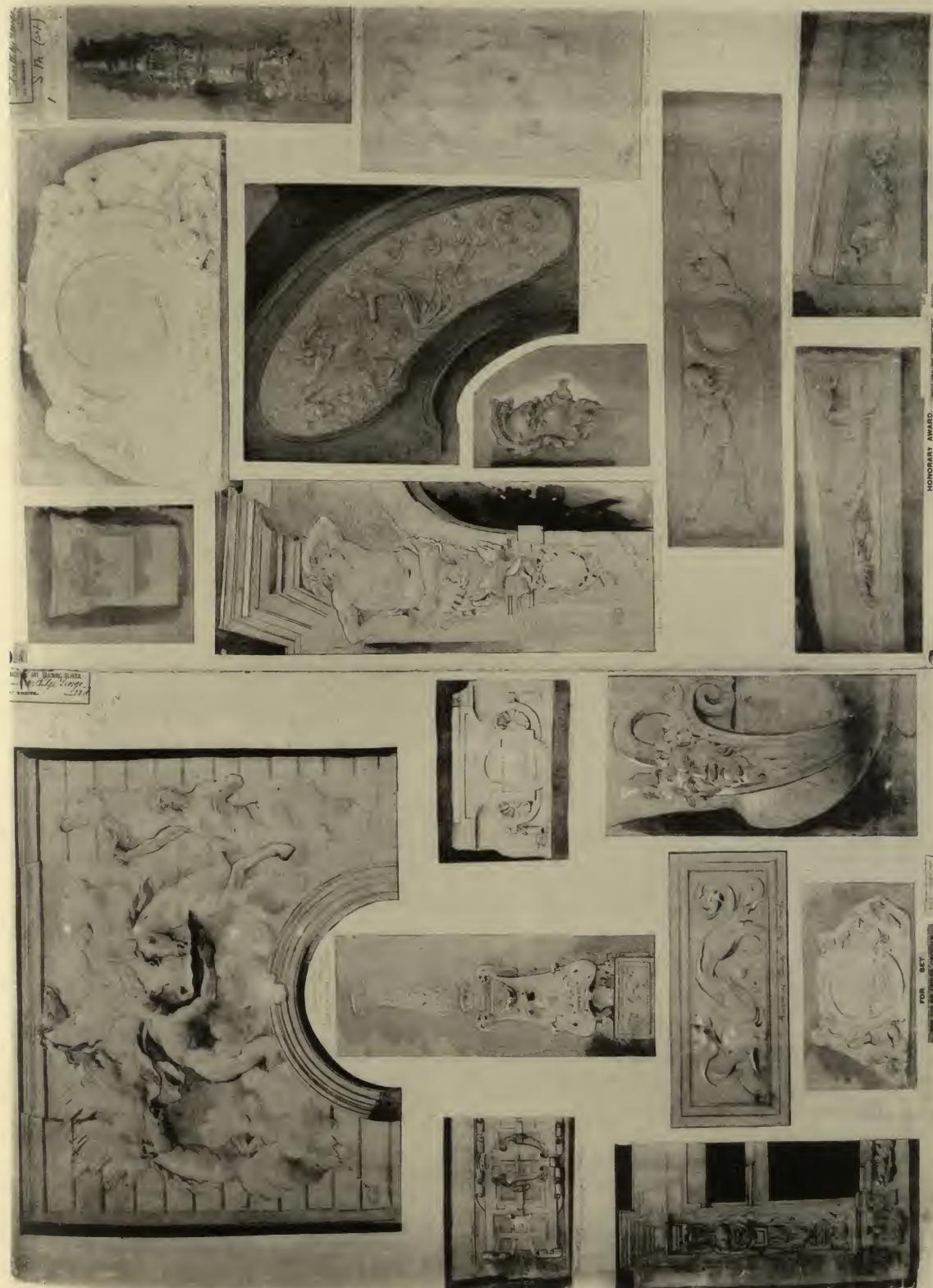
SILVER MEDAL,
1893.





J. W. T. VINALL,
SOUTH KENSINGTON.

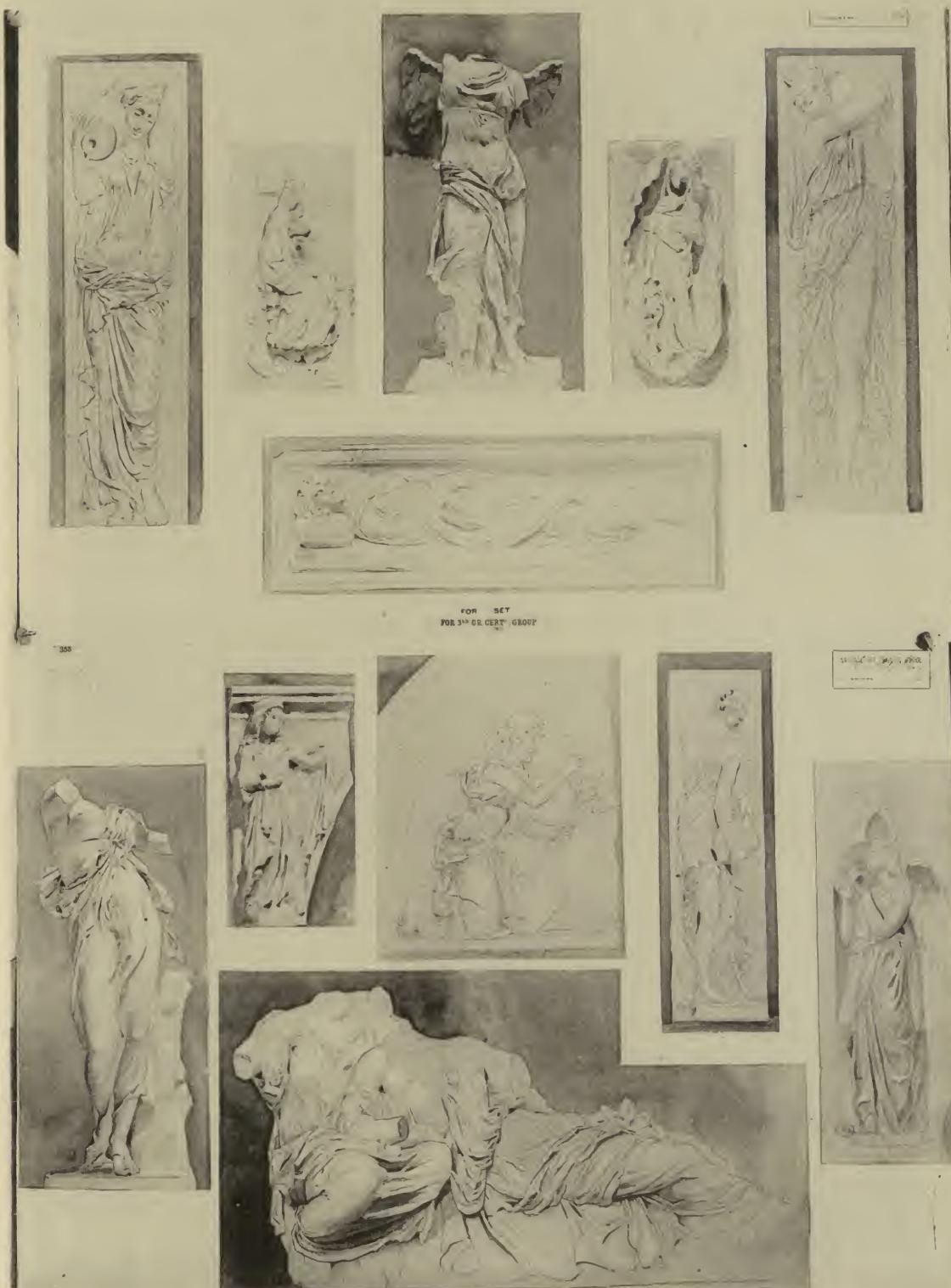
Decorative Aquatic Fauna from Natural History Museum.



Studies of Relief Ornaments.

G. CATTLEDGE,
SOUTH KENSINGTON.

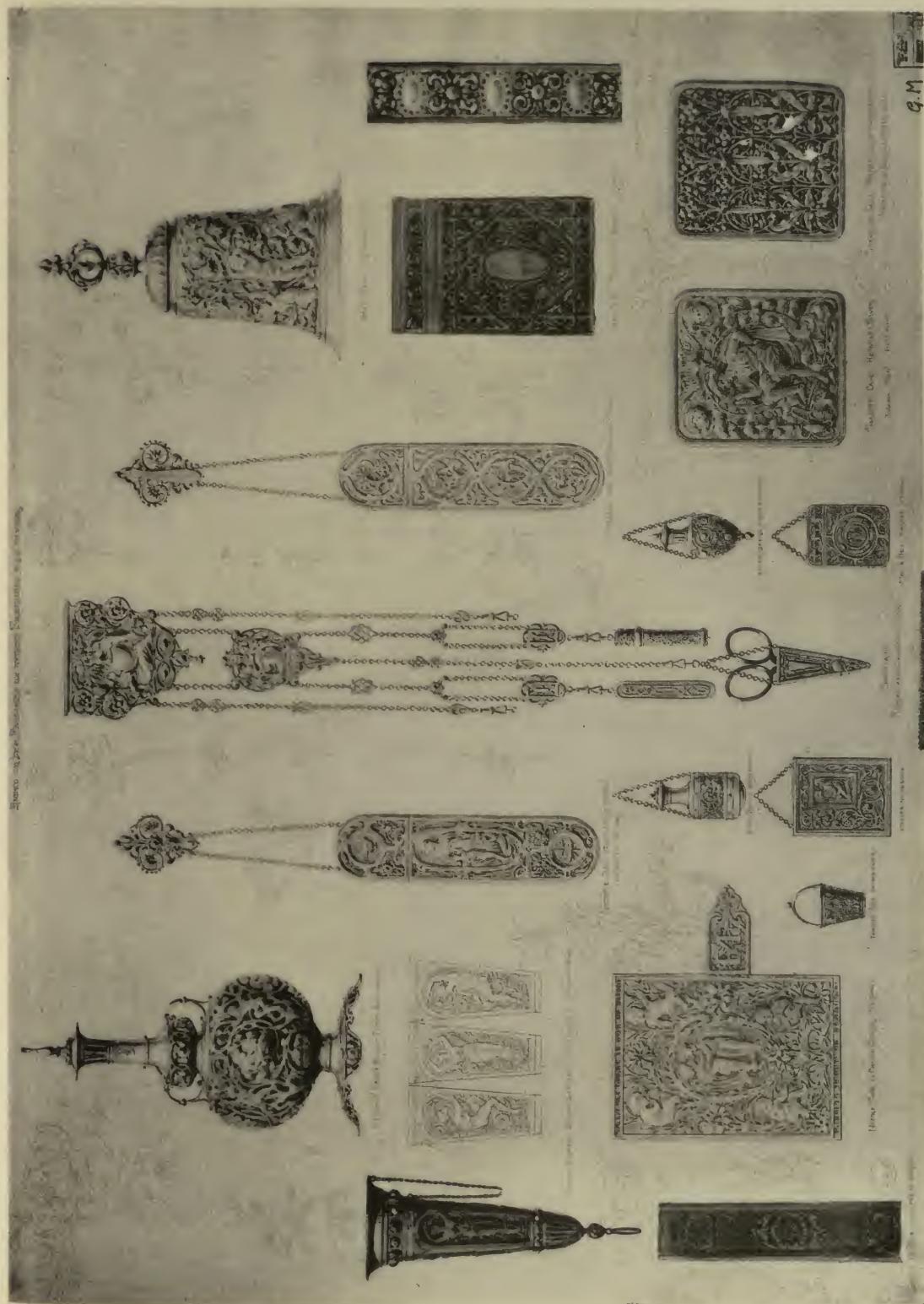
SILVER MEDAL,
1891.



SILVER MEDAL,
1891.

Studies of Decorative Figures.

G. CARTLIDGE,
SOUTH KENSINGTON.



GOLD MEDAL,
1894.

Studies of Gold and Silver Objects.

ELEANOR L. MERCER,
SHEFFIELD.

SHEET 2.

GOLD MEDAL,
1895.

Studies of Gold and Silver Objects.

J. R. DUFFIELD,
SHEFFIELD.



CAT. - TITLES 27. A. - 15. D. 1. 1895. 10. 17.

Spoon. Awarded 10. 00
for Economy of Materials by the S.P.M.

NATIONAL GOLD MEDAL

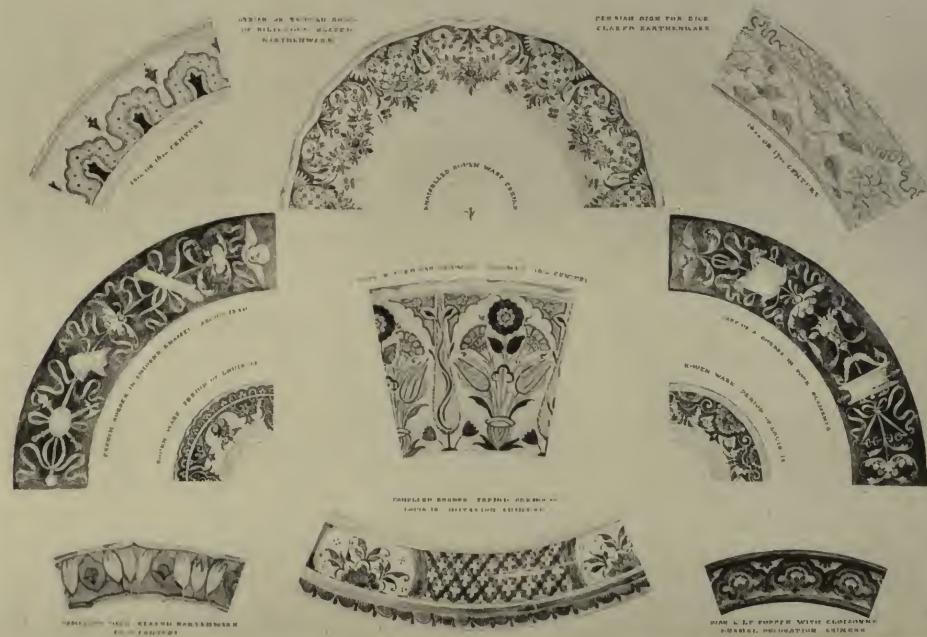
GOLD MEDAL,
1895.

Studies of Gold and Silver Objects.

J. R. DUFFIELD,
SHEFFIELD.



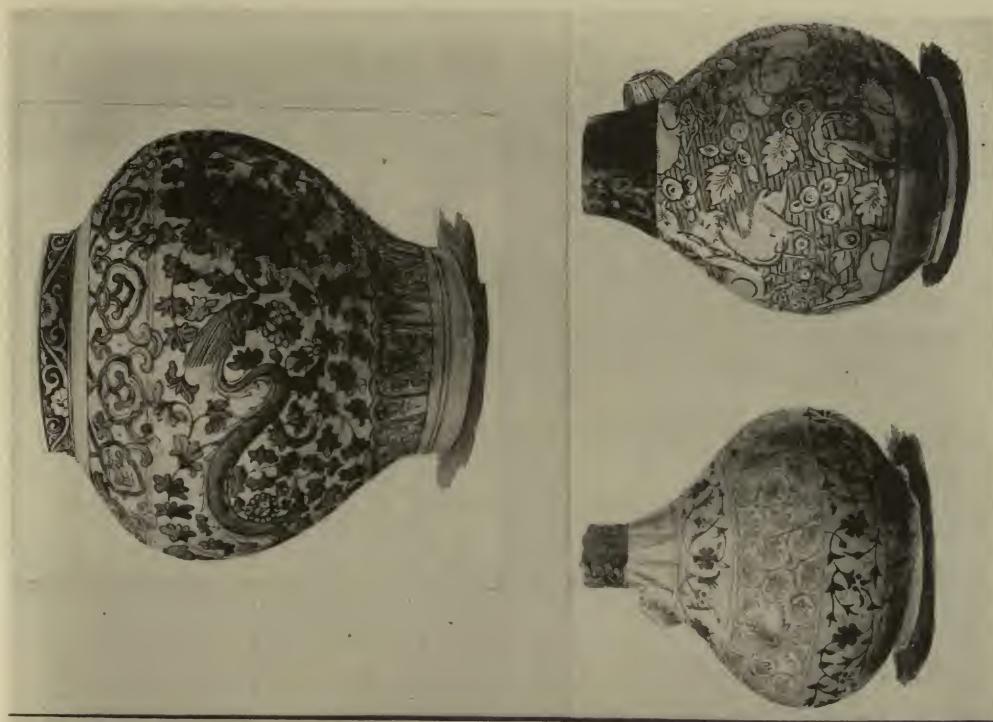
OR SET.

SILVER MEDAL,
1885.

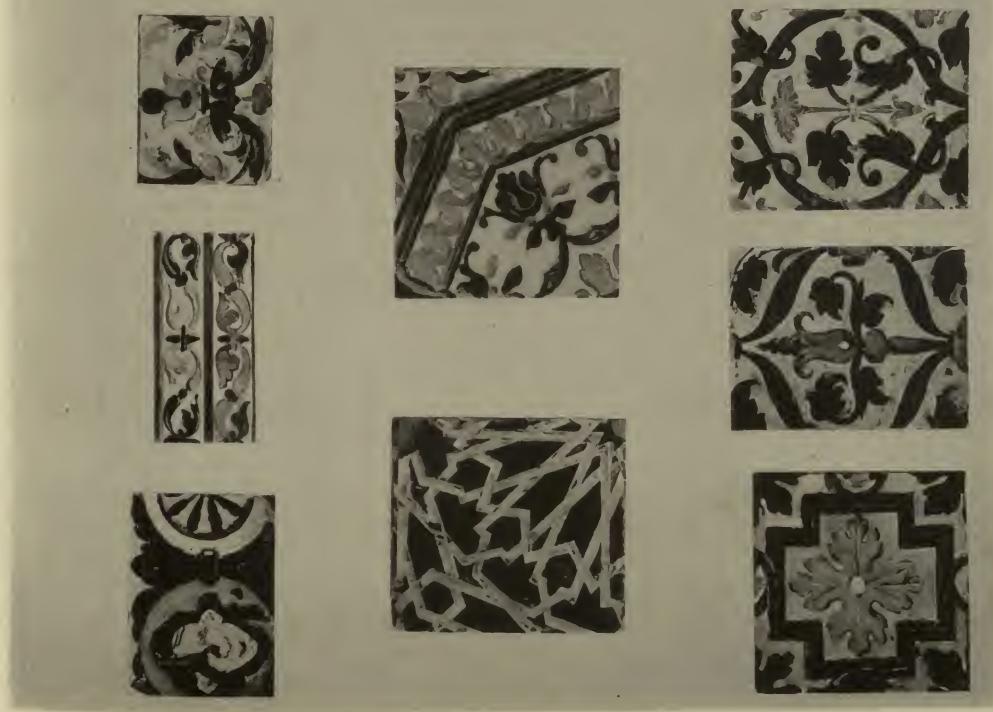
Studies of Pottery Borders.

TRACY TRATMAN,
SOUTH KENSINGTON,



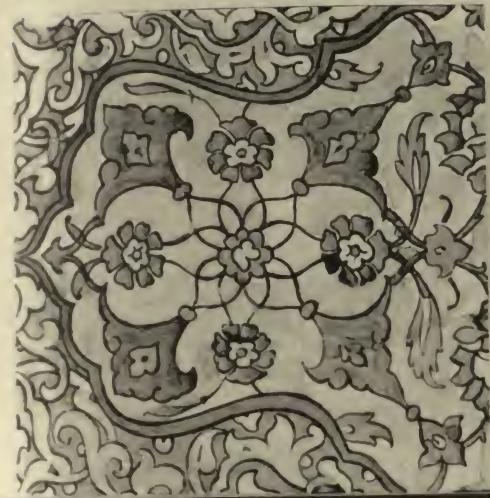


SAMUEL E. SADLER,
DERBY.



Studies of Pottery.

SILVER MEDAL,
1890.



HAROLD E. HADLER,
Designer.

Slates of Poetry.



SILVER MEDAL.
1920.



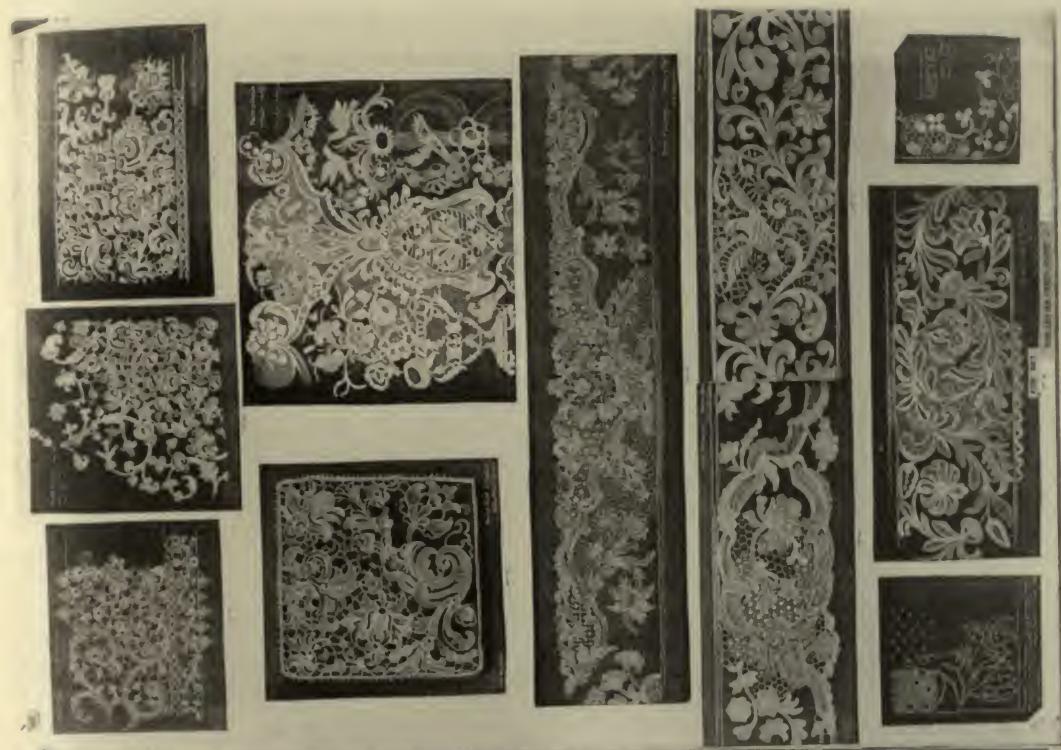


J. ATTENBORO,
DRAWN.

Studies of Figures on Textile Fabrics.

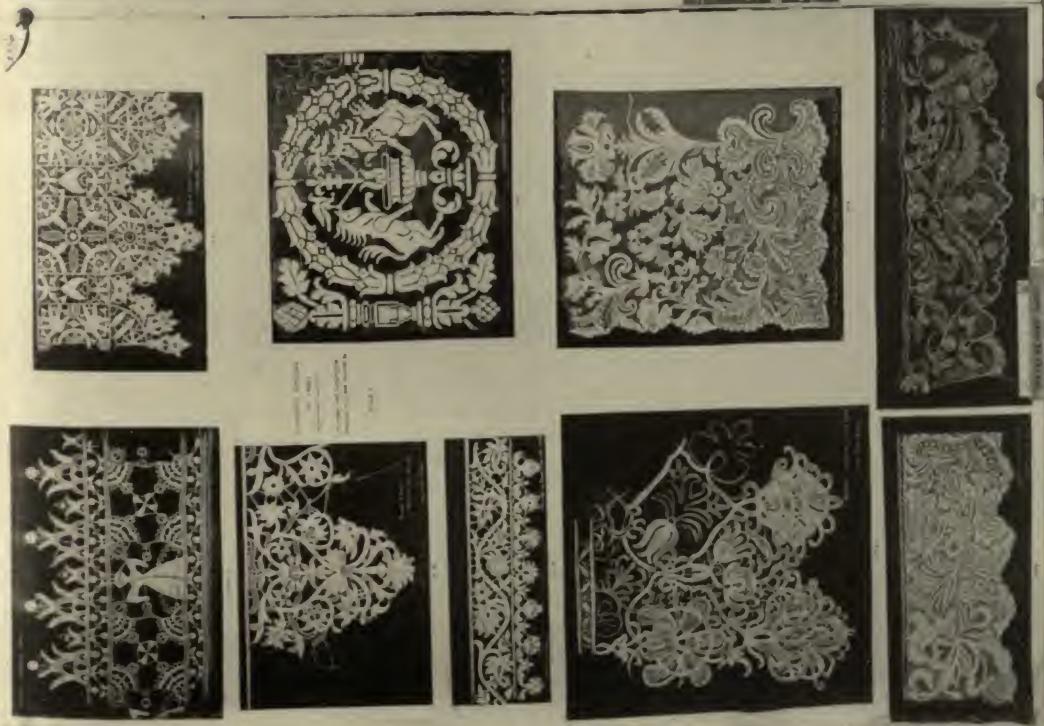


R. W. MEDA.
1902.



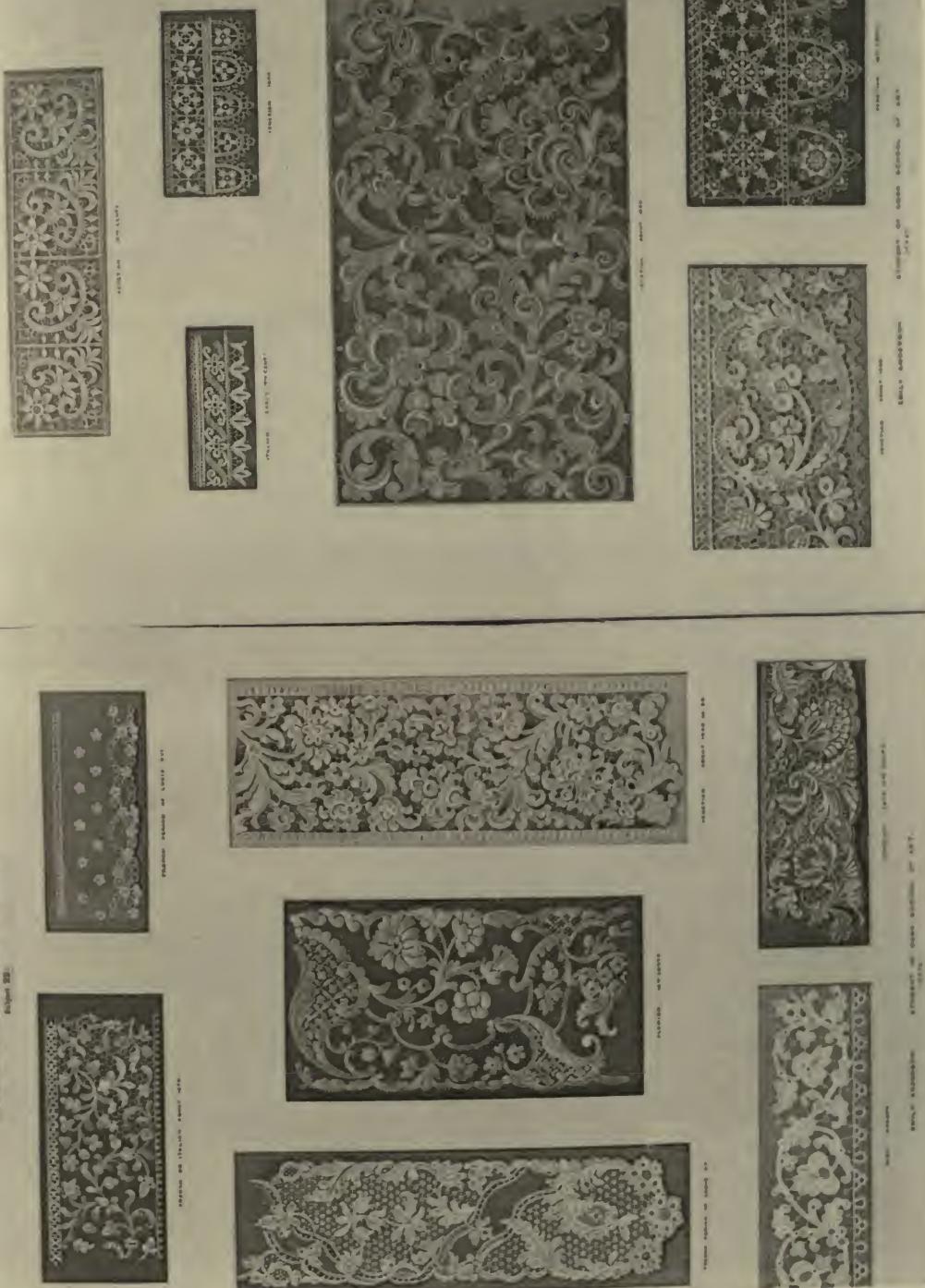
MARGARET A. JENNERSTY,
CONTRIBUTOR.

Studies of Lace.



SILVER MEDALS,
1900,

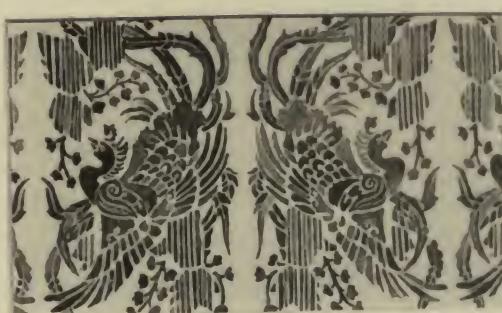




EMILY ANDERSON,
CORK.

Studies of Lace.

SILVER MEDAL,
1893.



SILVER MEDAL,

*Historic Studies of Tapestry.*EDITH PARKER,
GLASGOW.

LIFE DRAWINGS AND DRAPERY STUDIES.

PLATES 106 TO 123.



SILVER MEDAL,
1885.

Chalk Drawing from Life.

A. J. GASKIN,
BIRMINGHAM.



GOLD MEDAL,
1892.

Chalk Drawing from Life.

LAURA M. FISHER,
CLAPHAM.





GOLD MEDAL.
1884.

Chalk Drawing from Life.

ALBERT C. O. JOHN,
HANLEY.





GOLD MEDAL,
1893.

Chalk Drawing from Life.

ANNIE L. HENNEMAN,
CLAPHAM.





GOLD MEDAL,
1892.

Chalk Drawing from Life

ANNIE L. HENSHAW,
Chestnut.



SILVER MEDAL,
1884.

Chalk Drawing from Life.

KENNETH M. SKEAFINO,
LIVERPOOL.



SILVER MEDAL,
1884.

Chalk Drawing from Life.

A. J. GASKIN,
BIRMINGHAM.



ARMED L. NEWTON,
CLAYTON, N.

Child Dying From Life.

GOLD MEDAL,
1880.



SILVER MEDAL,
1895.

W. H. KNIGHT,
BIRMINGHAM.

Chalk Drawings from Life.



SILVER MEDAL,
1887.

HYMAN BLOCK,
BIRKBECK INSTITUTE, LONDON.





GOLD MEDAL.
1890.

Chalk Drawing from the Antique.

H. BRUNNEN,
SOUTH KENSINGTON.



C. J. HANNON,
SOUTH KENSINGTON
SILVER MEDAL, 1894.

Chalk Drawing from the Ante-Renaissance



CARTER E. HINSDALE,
BOSTON,
SILVER MEDAL, 1894.





GOLD MEDAL,
1895.

Monochrome Painting.

LAURA JOHNSON,
NOTTINGHAM



SILVER MEDAL,
1886.
Chalk Study of a Head from Life. WILLIAM E. EVANS,
BIRMINGHAM.



SILVER MEDAL,
1886.
Chalk Study of a Head from Life. LORIS MIRELEY
BIRMINGHAM.



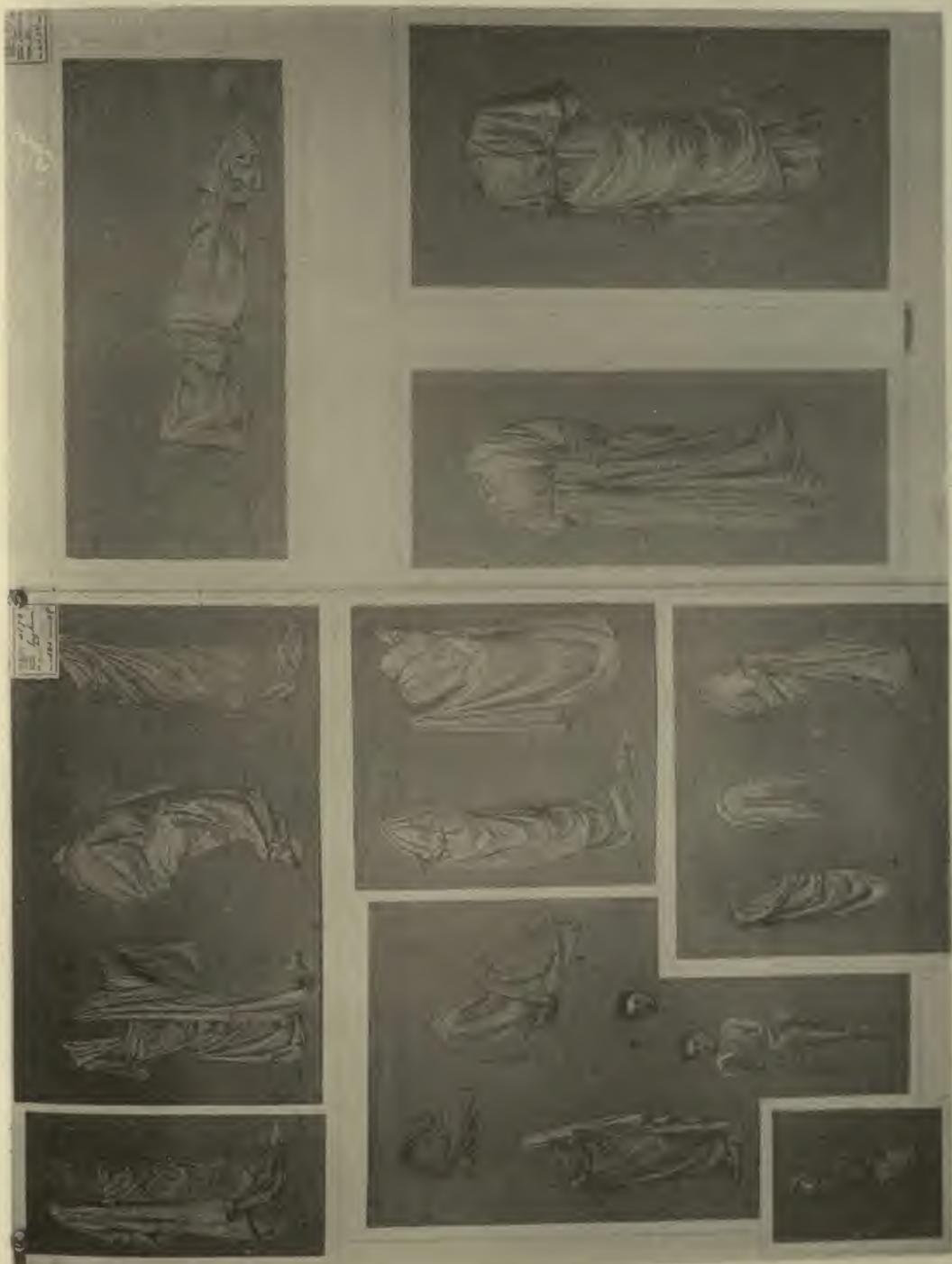


SILVER MEDAL,
1895.

Studies of Drapery in Chalk.

ALBERT JACKSON
HOLLOWAY.





ANASTAS JAKOBOWICZ
BULGARIA

Illustration of Brachiopoda

BULGARIA
1900





SILVER MEDAL,
1891.

Chalk Studies of Drapery.

G. HAYWOOD,
LIVERPOOL.





SILVER MEDAL,
1891.

Chalk Studies of Drapery

FRANCIS A. E. STURZ,
MANCHESTER.



SILVER MEDAL,
1890.

Chalk Studies of Drapery

R. H. GLOVER,
LIVERPOOL.





GOLD MEDAL
1885.

Chalk Study of Drapery.

W. L. PARTRIDGE,
BIRMINGHAM





SILVER MEDAL,
1888.
LOUISA BUTCHER,
WAKEFIELD.

SILVER MEDAL,
MILLY WOOD,
LEEDS.

CHALK STUDY OF DRAPERY.
LOUISA BUTCHER,
WAKEFIELD.



MODELLED DESIGNS AND FIGURE STUDIES.

PLATES 124 TO 156.



GOLD MEDAL,
1894.

*Modelled Design for a Gold
and Silver Goblet.*

ELEANOR L. MERCER,
SHEFFIELD.



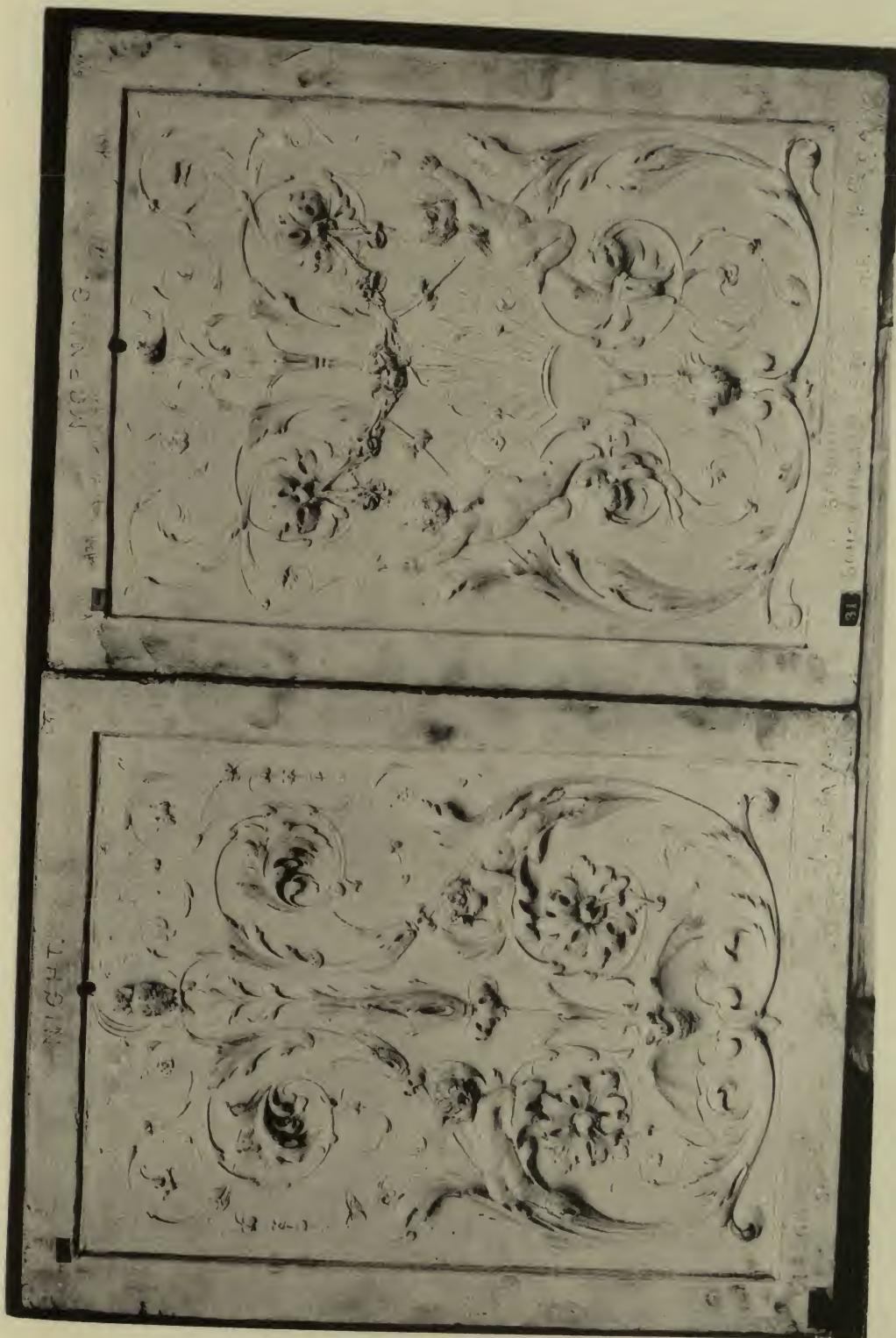


GOLD MEDAL
1895.

Modelled Design for a Bronze Candlestick,

M. LILIAN SIMPSON,
SOUTH KENSINGTON.





Modelled Designs for Panels.

SILVER MEDAL,
1890.

W. GRAY,
GLASGOW





SILVER MEDAL
1890.

Modelled Study

F. CARDER,
WORDSLY.

SILVER MEDAL,
1895.

*Modelled Design for a
Silver Goblet.*

FLORENCE STEELE,
SOUTH KENSINGTON



GOLD MEDAL.

Modelled Design for a Panel

PETER McCROSSAN,
SOUTH KENSINGTON.





GOLD MEDAL,
1893.

Decorative Modelled Figure.

MARGARET GILES,
SOUTH KENSINGTON.





SILVER MEDAL,
1884.

WILLIAM D. DALTON,
SOUTH KENSINGTON.

SILVER MEDAL,
1884.

A. H. CARDER,
WORDSELEY.

*Modelled Design for a
Porcelain Vase.*





GOLD MEDAL,
1894.

Modelled Study of a Figure from Life.

ALFRED WATSON,
BIRMINGHAM,



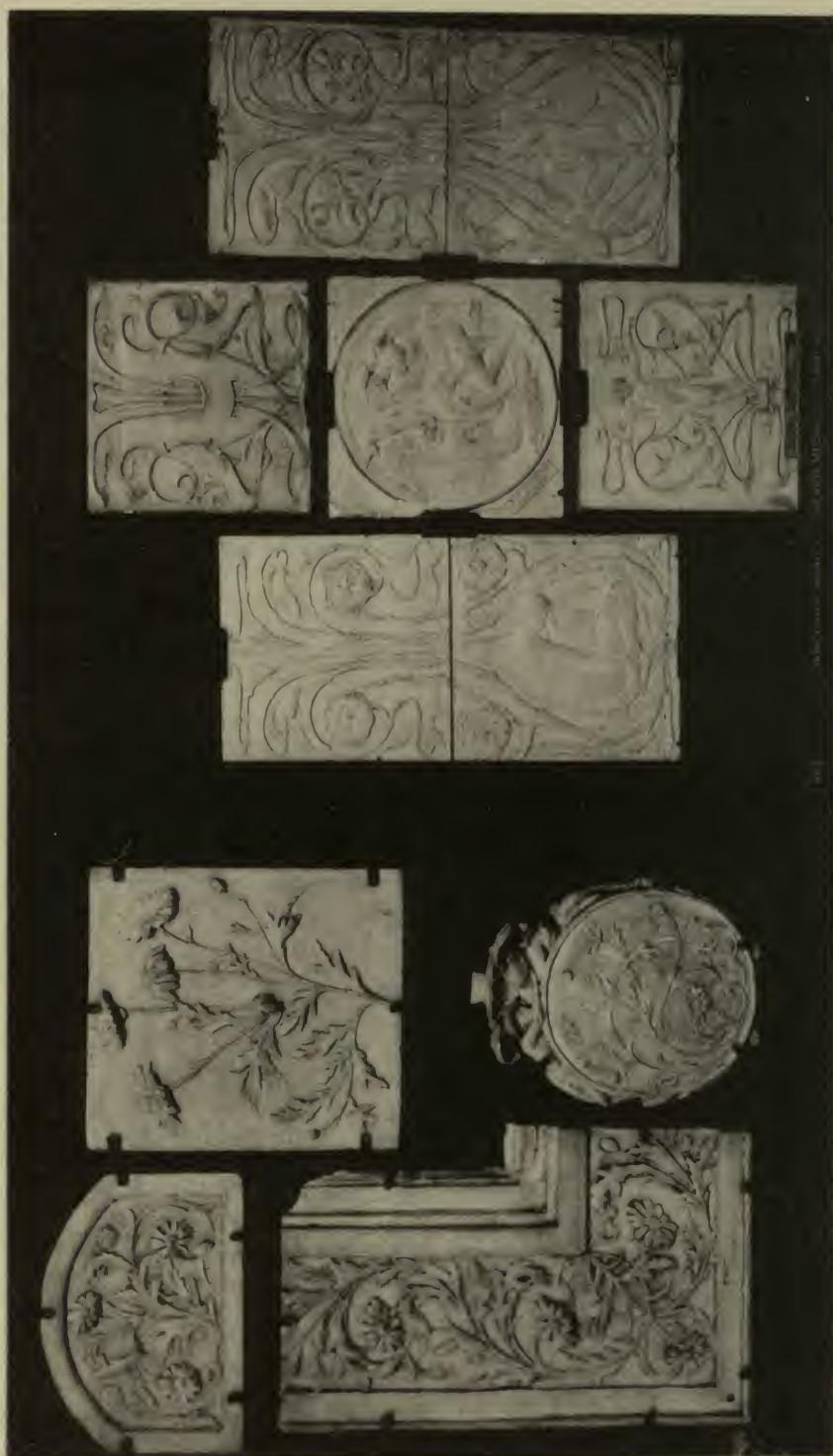


GOLD MEDAL,
1886.

Modelled Design for a Panel.

W. PARKER,
LADYBETH.





SILVER MEDAL.

JANE M. TWISS,
SOUTH KENSINGTON.

*Modelled Designs based
on the Daisy.*

SILVER MEDAL,
1895.

FLORENCE STREETE,
SOUTH KENSINGTON.

Modelled Designs for Tiles.

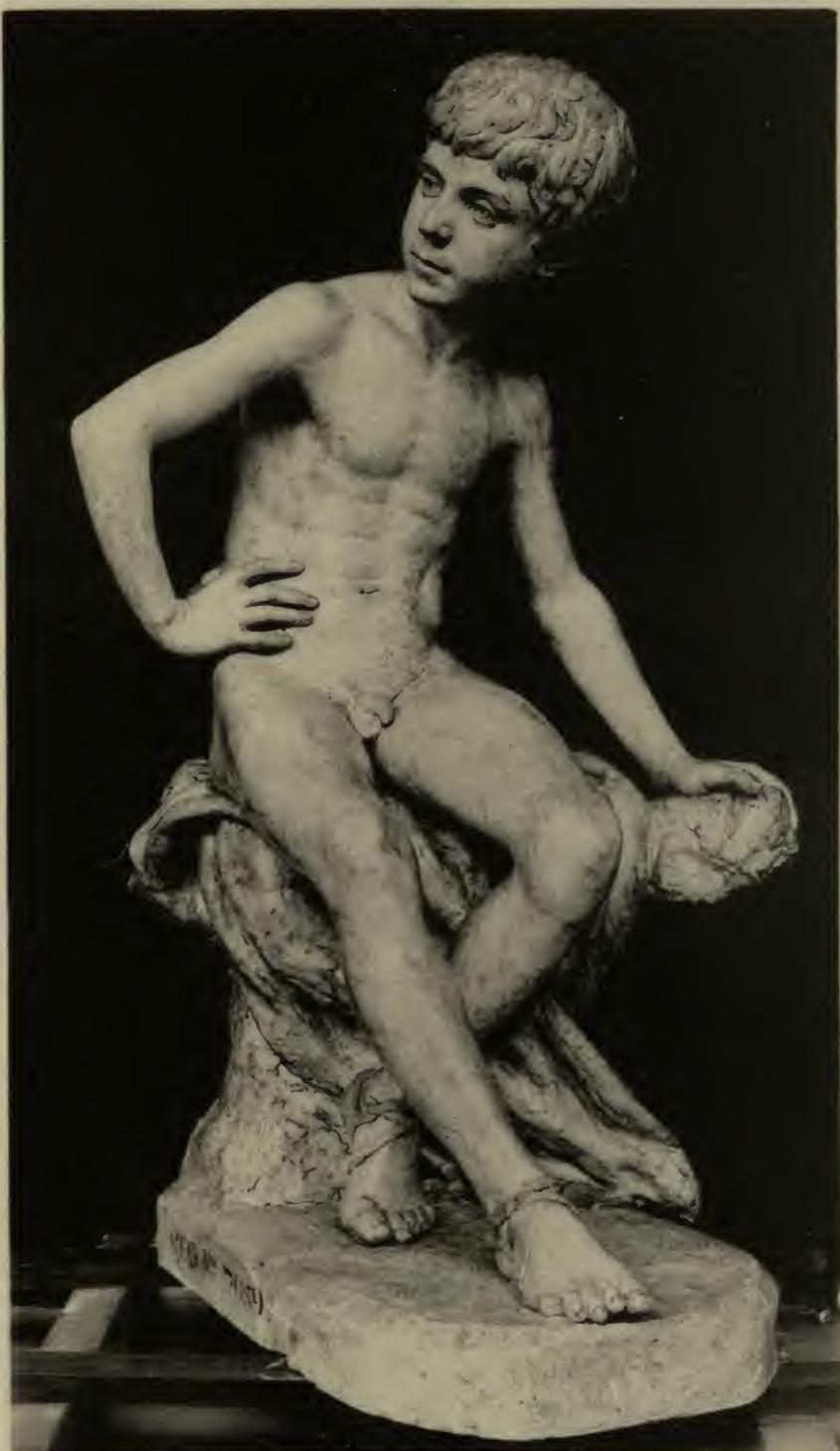




A. MILLER,
SOUTH KENSINGTON.
SILVER MEDAL, 1895.

Modelled Studies in Relief from Life.

JANE M. TWISS,
SOUTH KENSINGTON.
SILVER MEDAL, 1895.



GOLD MEDAL.
1888.

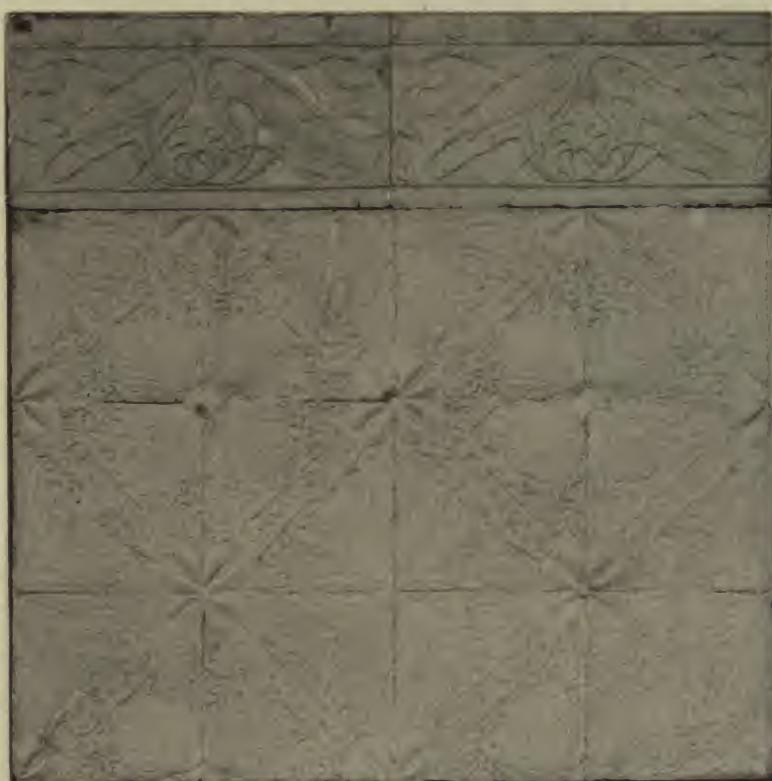
Modelled Study of a Figure from Life.

ERNEST FABIAN,
SOUTH KENSINGTON.

SILVER MEDAL,
1894.

Modelled Wall Tiles.

S. ANNIE WILLIS,
PLYMOUTH (*Technical School*).



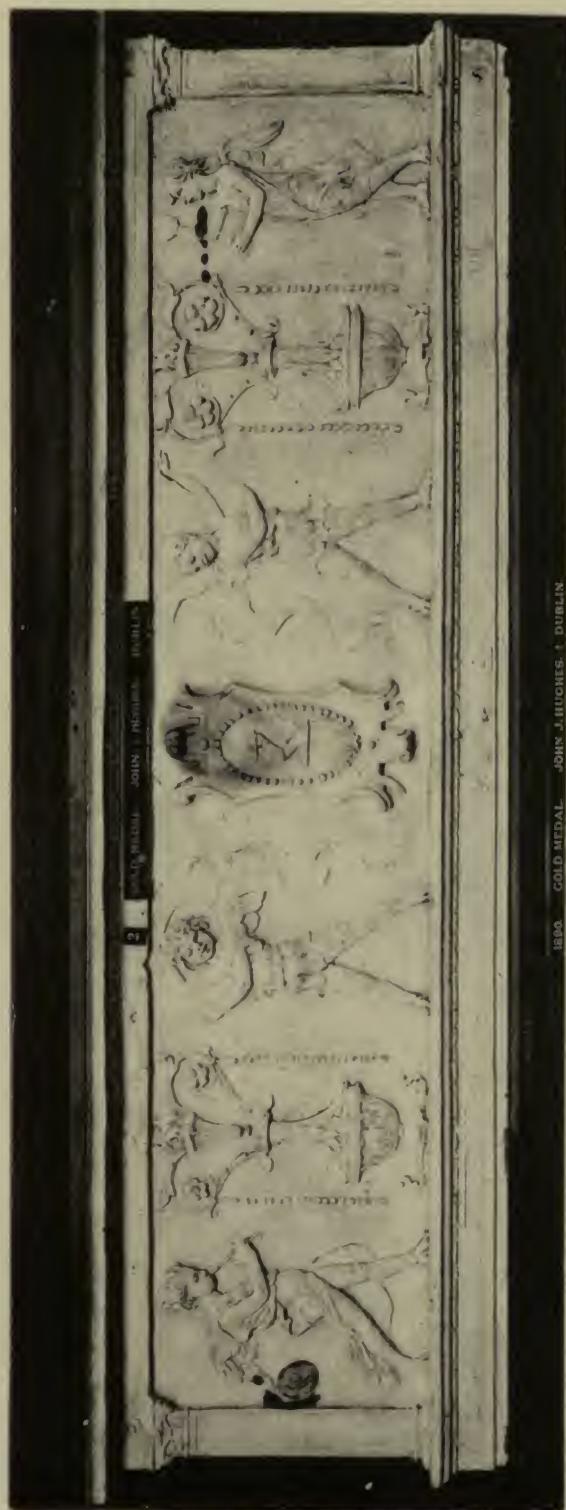
SILVER MEDAL,
1892.

Modelled Panel.

GEORGE C. FRANCE,
BIRMINGHAM.







GOLD MEDAL,
1880.

Modelled Design for a Frieze

JOHN J. HUGHES,
DUBLIN.





GOLD MEDAL
1892.

Model in Relief from Life.

MARGARET GILES,
SOUTH KENSINGTON.



G. J. CAREY,
WORDSLEY.

Design for a Frame.

SILVER MEDAL,
1895.



H. PEERS,
WORDSLEY.

Design for a Ceiling.

SILVER MEDAL,
1894.



GOLD MEDAL
1895.

Modelled Design based on the
Celery Plant.

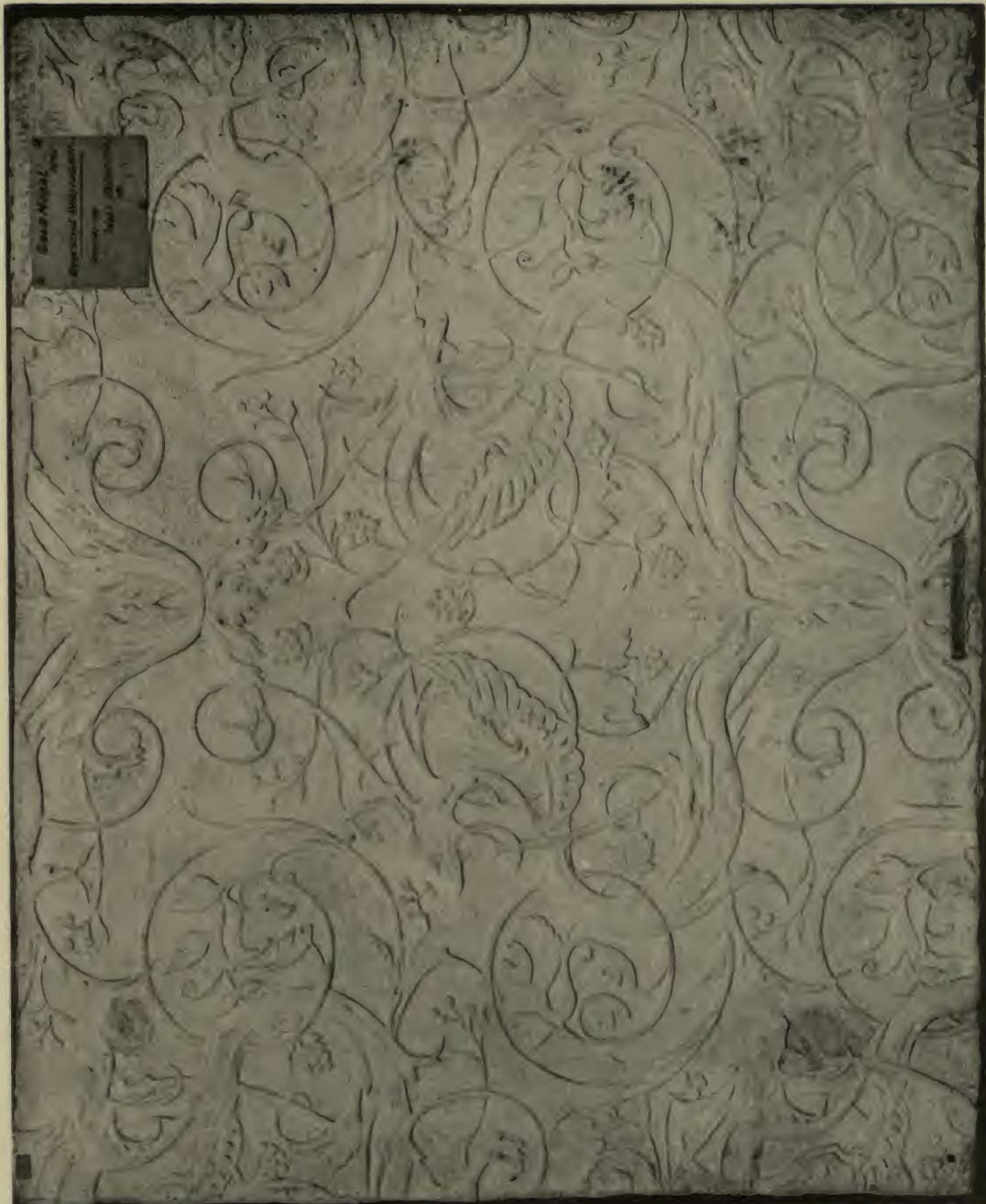
CHARLES A. SHERMAN,
BRISTOL (*Kensington House*).



ESTHER MOORE,
SOUTH KENSINGTON,
SILVER MEDAL, 1893.

Decorative Modelled Figures.

LILIAN SIMPSON,
SOUTH KENSINGTON.
SILVER MEDAL, 1893.



Engineering Willoughby,
Plymouth (Technical School)

Modelled Wall Decoration

GOLD MEDAL,
1885.



*A Medallied Design for a Book Cover
in Pierced Silver.*

HON. AWARD,
GOLD MEDAL.

LILLIAN SIMPSON,
SCHOOL KENSINGTON.

SILVER MEDAL,
1887.

Plaster Frieze.

J. SHIELDS,
MANCHESTER.



SILVER MEDAL,
1885.

Plaster Frieze.

EDWARD CROFTON,
SOUTH KENSINGTON.



GOLD MEDAL,
1887.

Modelled Design for a Caryatide.

J. RHISD,
SOUTH KENSINGTON.



SILVER MEDAL,
1832.

Modelled Design for a Panel.

J. MASON,
BIRMINGHAM.



SILVER MEDAL,
1894.

Modelled Design for a Frieze.

F. SHUKES,
WORDSLEY.

SILVER MEDAL,
1894.

Modelled Design for a Panel.

J. J. HOGHER,
DUBLIN.





GOLD MEDAL,
1894.

MOUNTED DESIGN FOR A BOOK COVER.

FLORENCE STEELE,
SOUTH KENNERTON.

SILVER MEDAL,
1889.

Modelled Spandrel.

C. W. McKECHNIE.



SILVER MEDAL,
1884

Panel in Plaster.

FREDERICK ROGERS,
LAMBETH.



MARGARET GILES. : S. KENSINGTON.

GOLD MEDAL,
1893.

Modelled Design for a Frieze.

MARGARET GILES,
SOUTH KENSINGTON.

SILVER MEDAL,
1886.

Portion of Pediment for over a Door.

ANNA DABIS,
SOUTH KENSINGTON.

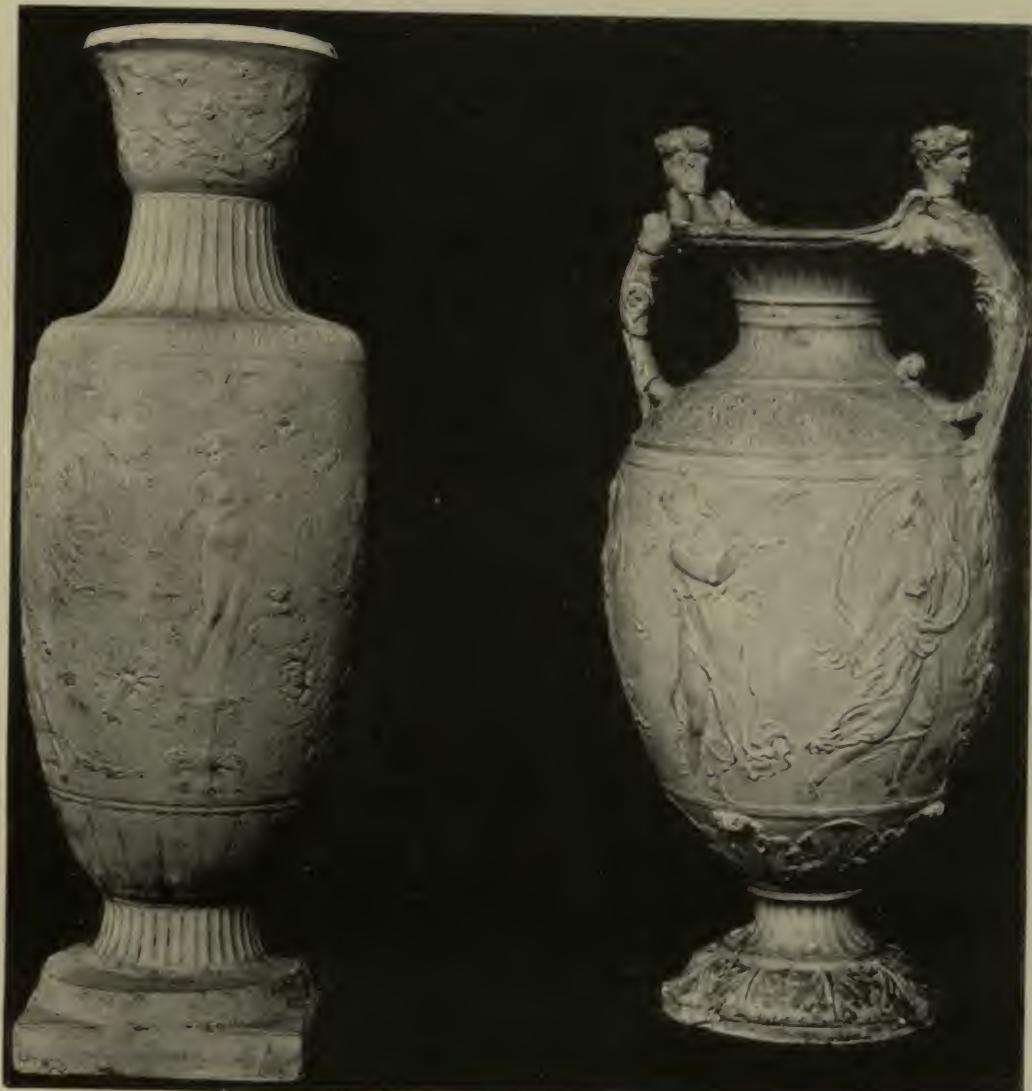


SILVER MEDAL,
1885.

Panel representing Commerce.

J. CASHIDY,
MANCHESTER.





A. J. KWIAŁKOWSKI,
HANLEY.
SILVER MEDAL, 1890.

Modelled Designs for Porcelain Vases.

LILIAN M. MORRIS,
HANLEY.
SILVER MEDAL, 1891.



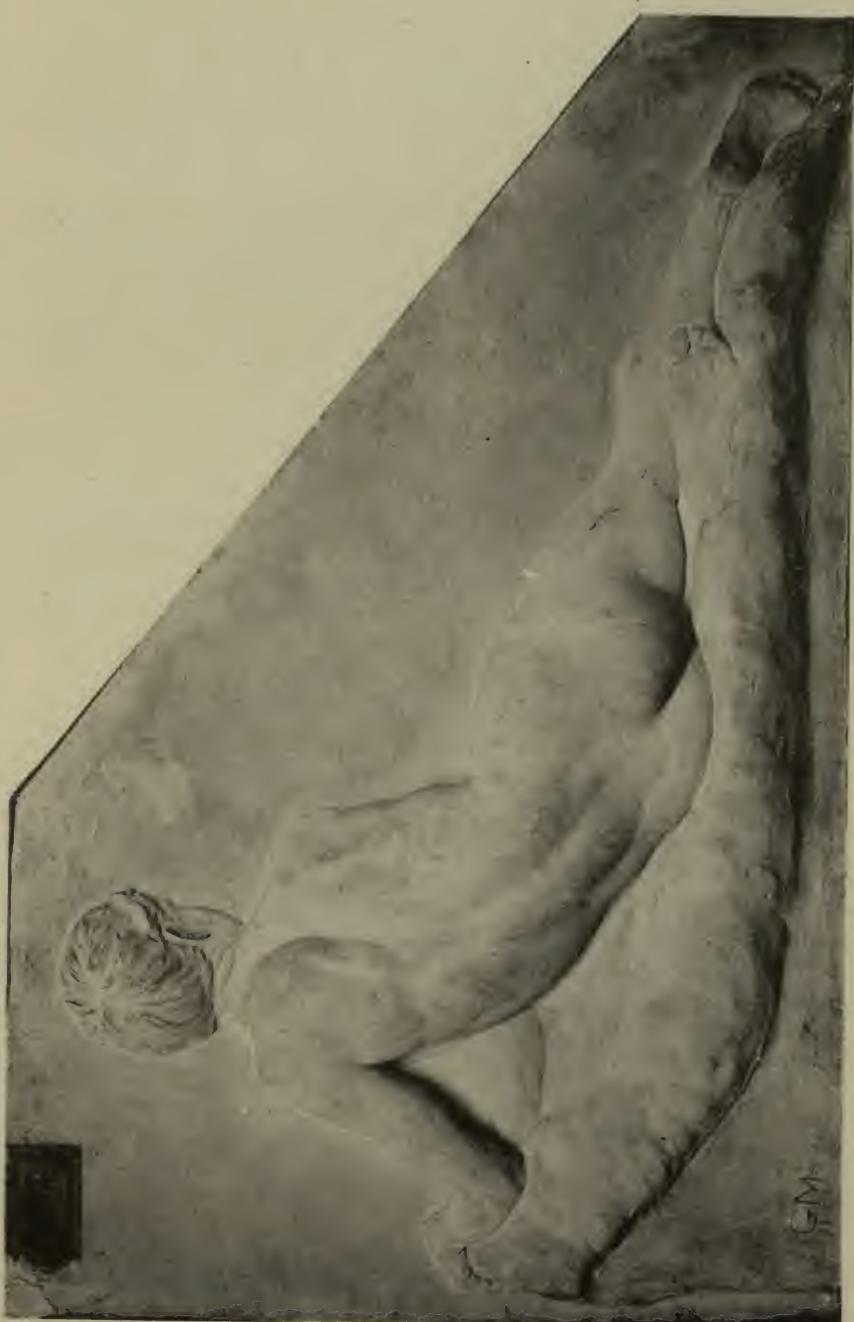


GOLD MEDAL,
1890.

Decorative Modelled Panel.

DAVID MCGILL,
SOUTH KENSINGTON.





GOLD MEDAL,
1892.

Model in Relief from Life.

W. G. USWIN,
SOUTH KENSINGTON

SILVER MEDAL,
1891.

Modelled Designs for Medals.

DAVID MCGILL,
SOUTH KENSINGTON,



SILVER MEDAL,
1891.

Modelled Designs for Medals.

O. WHEATLEY
BIRMINGHAM.



SILVER MEDAL,
1893.

Modelled Study of a Figure from Life.

H. S. GAMLEY,
EDINBURGH.



